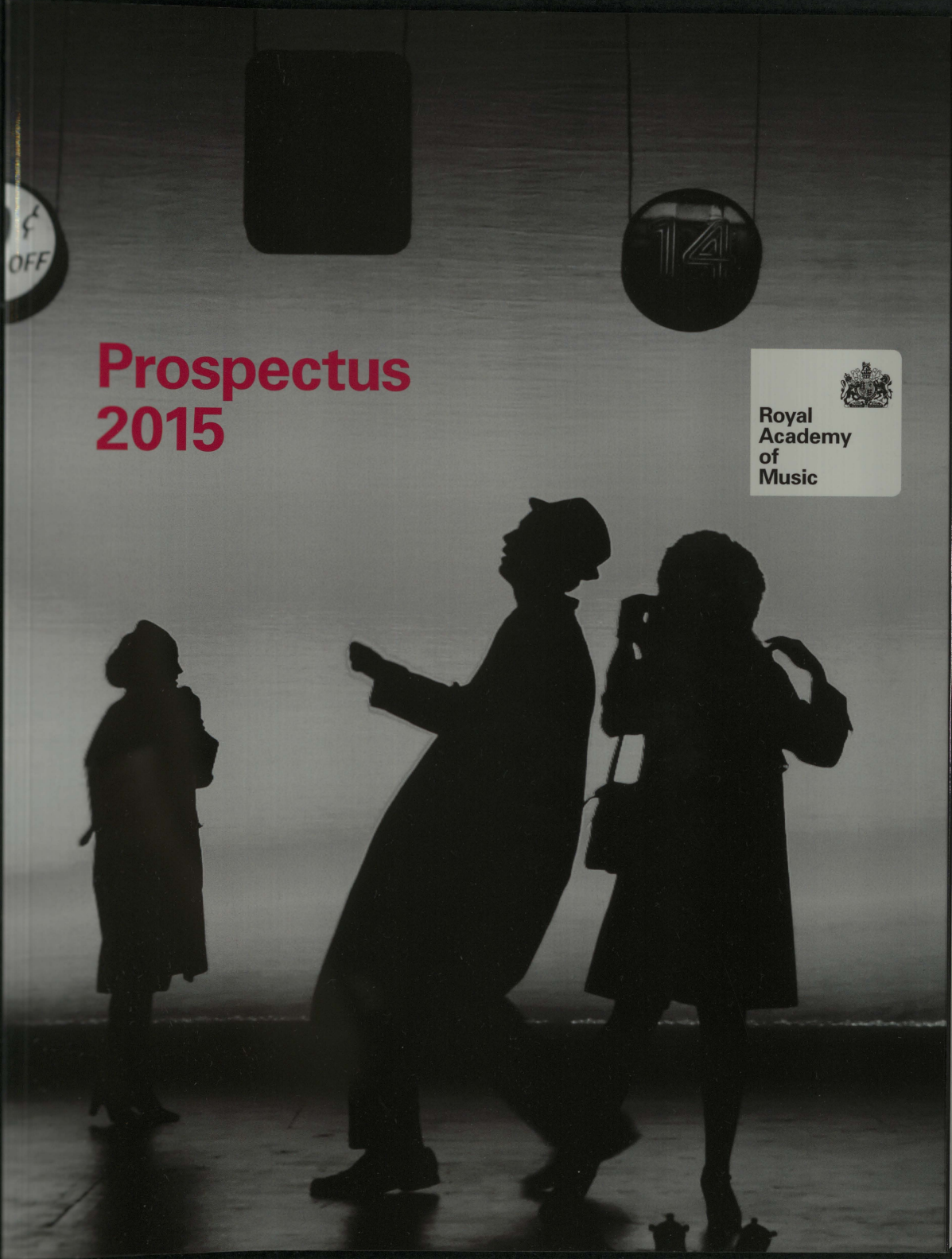
Prospectus 2015

Royal Academy of Music



'The Royal Academy of Music's teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'

The Guardian

'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

Sir Simon Rattle

'The Royal Academy in London is an institution that is internationally known and recognised as representing the highest values of music and musical society'

Daniel Barenboim

'All I can say is BRAVO! It is a superb recording which I found technically and emotionally satisfying'

Steve Reich

'The commitment in the Royal Academy of Music has been absolutely mind-boggling'

Sir Peter Maxwell Davies

Welcome

Principal
Professor Jonathan Freeman-Attwood

Principal's PA:
Kate McKiernan Hon ARAM
Telephone 020 7873 7377
Email k.mckiernan@ram.ac.uk

'For 190 years the Royal Academy of Music has been the nursery, hothouse and generator for the British music profession'
The Times

'The Academy exudes a cosmopolitan confidence in tune with the global classical music business...Teaching is outstanding. So is the value it adds. And in a performance art where work can be precarious, it rolls out musicians who are highly employable'
The Guardian

Professor Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FKC, FRNCM
Studied at University of Toronto and Christ Church, Oxford. Recording producer for numerous independent record labels, including Channel Classics, BIS, Chandos, Naxos, AVIE, Hyperion and Harmonia Mundi, many of which have won major awards and prizes.

As a trumpet player, he has performed widely with solo recitals and discs of sonatas and concerti. Most recent releases in his series for Linn Records are 'The Romantic Trumpet', 'A Bach Notebook for Trumpet' and, in 2014, 'Lydia's Vocalises' — world premiere recordings of short works by Fauré. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

He is a member of the Board of Garsington Opera, and Trustee of the Associated Board of the Royal Schools of Music, Young Classical Artists Trust, Countess of Munster Musical Trust, Mendelssohn Scholarship Foundation and the University of London, among others.

As Dean of Undergraduate Studies 1991–95 he directed the first cycle of the Academy's BMus Programme. Vice-Principal and Director of Studies 1996–2008, Principal since July 2008. Appointed a Professor of the University of London in 2001 and a Fellow of King's College, London, in 2009.

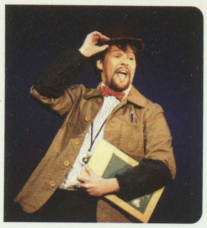
I am regularly asked what is special about the Royal Academy of Music. Whilst one can reel off a number of internationally recognised qualities which have made it one of the world's leading conservatoires, I often focus on the dynamic individuality which our exceptionally talented young musicians communicate advocacy and entrepreneurial purpose. From 'period' performance to many contemporary idioms — via an outstanding programme of solo, chamber, operatic and orchestral activity — Academy graduates have become a 'known quantity' for how they shape and influence the creative industries in which they work.

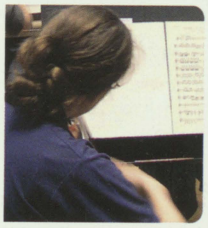
Yet however distinguished its past, students choose the Academy as a place to study for what's on offer 'here and now' — the blend of practical, artistic, social and intellectual qualities which allow our graduates to make a durable impression on 21st-century life. Tracking each Academy student's 'journey' is extraordinarily exciting; it encourages those privileged to work here to question the quality and effectiveness of our work at every turn. We seek to realise the potential of each and every musician here, in what is a uniquely purposeful and inspiring community of musicians. We respect our significant traditions going back nearly 200 years, but we encourage students to 'critique' what's already here and to challenge themselves, fellow students and staff, as each discovers the identity and skills to carry them into — and through — professional life.

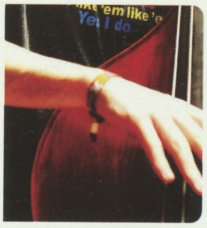
There are no great secrets to how we achieve this. We constantly seek to employ the very best teachers. We plan our unrivalled Diary of Events to provide thrilling opportunities across the whole spectrum. Our study programmes 'enfold' the principal study in ways which provide an evolving menu of development skills — reflected in our strong careers' profile and the special pride we take in witnessing students' success in the very best professional circumstances.

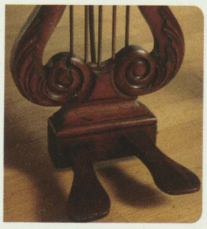
The atmosphere of any institution is always hard to pinpoint. But it's generally accepted that the Academy is a wonderfully open, stimulating, supportive and friendly place — encouraging and pursuing the realisation of goals which instil confidence and allow its students both to 'toughen up' for the challenges ahead and 'soften up' to absorb the vast range of artistic influences which nurture an ever-more sympathetic and interesting musician. The Academy does not offer one dogmatic 'school' of teaching. Finding the right teacher for you, and building appropriate opportunities around the focal point of great mentoring, is what makes the ethos of the Academy particularly appealing.

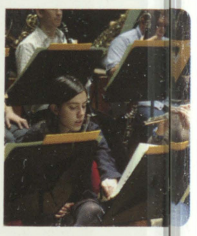
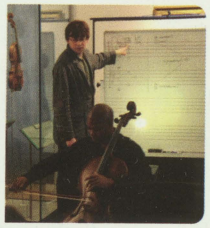
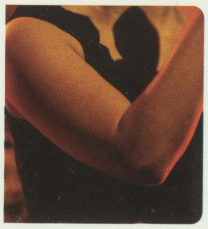
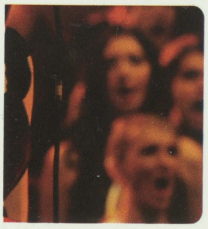
Do come and visit us at any time, whether at an Open Day, or dropping in on events to see a world-class roster of committed musician-teachers devoted to the Academy and its students. Talk to students and ask them what it's really like here! You will always receive a warm welcome.

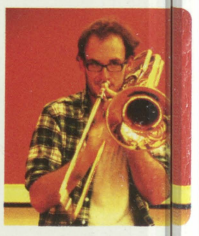
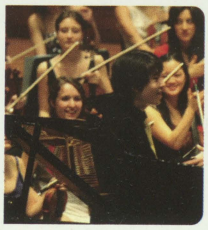


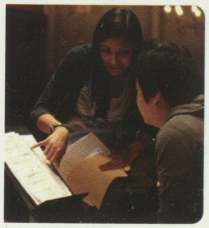
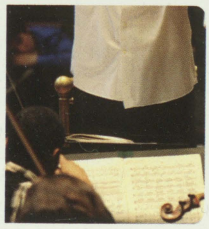


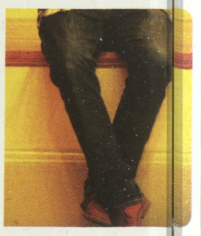




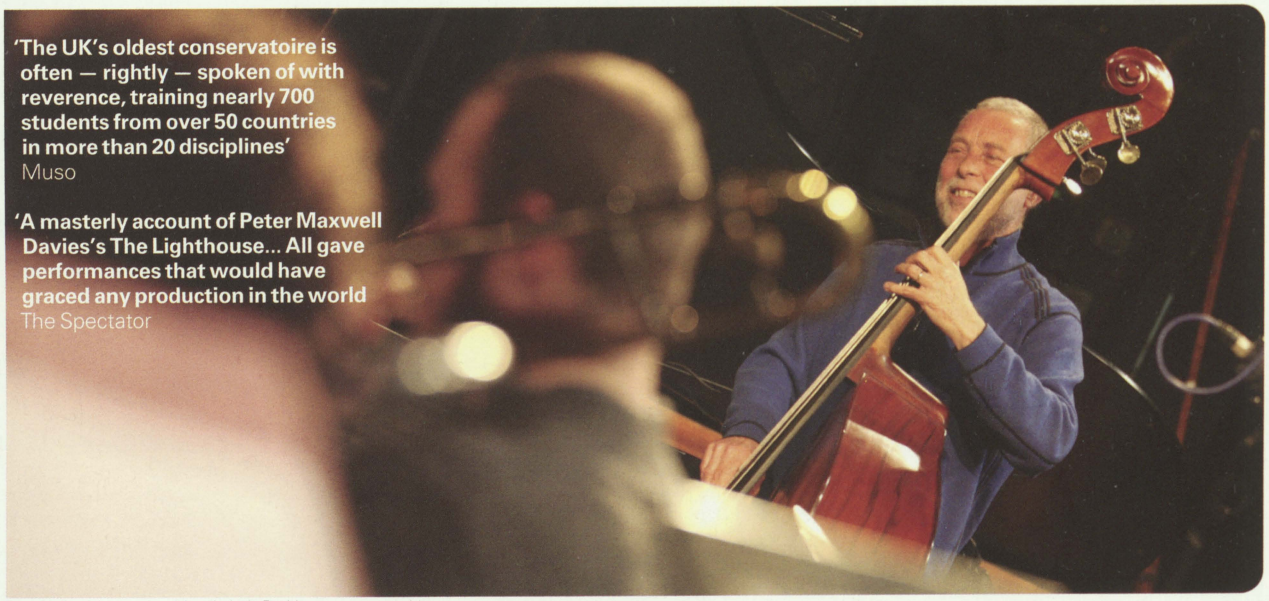


Becoming a Professional

Deputy Principal
Mark Racz

Deputy Principal's PA:
Eileen-Rose McFadden Hon ARAM
Telephone 020 7873 7351
Email e.mcfadden@ram.ac.uk

Mark Racz BA, MFA, Hon RAM, Hon FBC
American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous masterclasses at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.



'The UK's oldest conservatoire is often — rightly — spoken of with reverence, training nearly 700 students from over 50 countries in more than 20 disciplines'
Muso

'A masterly account of Peter Maxwell Davies's The Lighthouse... All gave performances that would have graced any production in the world
The Spectator

Dave Holland, International Jazz Artist in Residence

Performance is at the heart of all our work at the Academy, and we present over 400 public events every year. If you decide to study with us we'll endeavour to give you a real sense of what professional musical life will be like for you after you have graduated.

For example, we believe it is essential for orchestral students to work with professional conductors of the highest artistic stature. Semyon Bychkov, Yan Pascal Tortelier, Trevor Pinnock, Sir Mark Elder, Edward Gardner and Robin Ticciati, amongst others, are all regular Academy visitors.

Our students perform at major London venues including the Southbank Centre, Wigmore Hall, Royal Albert Hall and Kings Place, as well as at the Aldeburgh and Spitalfields festivals, and play side-by-side in top orchestras and specialist ensembles such as London Sinfonietta. In November, we'll provide the orchestra for Britten's War Requiem at the Royal Festival Hall conducted by Marin Alsop.

We collaborate regularly with the Juilliard School, most recently in 2012 at Avery Fisher Hall in New York and the Royal Albert Hall in London as part of the BBC Proms, conducted by John Adams. In June 2015 students from our Historical Performance department will collaborate with the Juilliard School on an all-Bach programme with Rachel Podger and Masaaki Suzuki, to be performed in New York and Boston and at the Leipzig Bach Festival.

The Royal Academy of Music/Kohn Foundation Bach Cantata Series, a firm fixture in London's concert life, provides unique opportunities for students to work with professionals on this challenging and rewarding repertoire.

We're extremely proud of our graduates' successes: to name just a few recent achievements, Jason Evans (2013) has been appointed Principal Trumpet with the Philharmonia Orchestra, and double bassist Georgina Poad (2007) now plays in the Royal Concertgebouw Orchestra alongside section principal Dominic Seldis (1992).

Pianist Benjamin Grosvenor (2012) received two Gramophone Awards, the Classic Brits Critics' Award and a nomination for a BBC Music Magazine Award in his graduation year. Academy singers are ubiquitous on the stages of opera houses and concert venues world-wide — just a few of them are listed on page 11. Miloš Karadaglić's (2006) Deutsche Grammophon CDs have topped the charts worldwide, and Gareth Malone (2005) continues to inspire countless people with the joy of singing.

Our website has many more details, and almost every day we tweet news about our graduates' latest achievements.

Your own professional career begins here. Please read on to find out more.

Broadening Musical Horizons

Deputy Principal
(Programmes and Research)
DrTimothy Jones

Please contact:
Sandra Green Hon ARAM
Telephone 020 7872 7209
Email s.green@ram.ac.uk

DrTimothy Jones MA, DPhil (Oxon), Hon RAM
Timothy Jones studied at Christ Church Oxford. He has previously held academic posts at the Universities of Oxford and Exeter and at the RNCM. His research on questions of analysis, interpretation and performance in Viennese Classical music has led to publications on Mozart and Beethoven. He is currently engaged on a project to produce multiple alternative completions of fragmentary compositions by Mozart, including the Requiem, the Concerto for Violin, Piano and Orchestra, and many of the chamber music fragments from Mozart's last years.

Studying at the Academy is a transformative experience. It will raise your game technically, artistically and professionally. At all levels — Undergraduate, Masters or post-Masters — the Academy's programmes of study are designed to enable students to develop the knowledge, skills and experience that are essential for a successful career in music in the 21st century. They reflect the current professional reality of being a high-level musician, and have the structured flexibility to serve the evolving needs of individual students' ambitions and aspirations.

To achieve this, the content and delivery of our programmes are in a constant state of controlled evolution. In particular, we take great care to fine tune the content and delivery of principal study, practical activities, professional development and academic components so that the entirety of the programme is greater than the sum of its parts. In 2013 the UK's Quality Assurance Agency praised the way the Academy embeds professional development within the curriculum and the care we take in constantly improving an already world-class student experience. This approach has led us to establish two new post-Master's programmes in 2015: an Advanced Diploma for those who wish to study at the very highest artistic level, mentored by a leading practitioner; and a Professional Diploma for those who wish to focus on a clearly-defined set of professional skills and interests which they have developed during their Master's programme. Further details of these new programmes appear later in this prospectus.

We believe that all Academy students should be able to communicate the power of music not just in their performing or composing, but also in written and spoken form. We recognise that studying at an advanced level is demanding and we take great care over the ways we support our students' education and training. This is not just a question of the expertise and experience of the Academy's teaching staff, or the incomparable resources of our Library, Collections and Museum, but also the emphasis on individual lessons and small-group teaching at the core of our programmes and the support we give to focused professional development.

All our programmes of study benefit from the Academy's vibrant research culture, which has particular strengths in research through creative practice — whether in the fields of artistic collaboration, the creation of new texts, or the investigation of performance traditions. In the last five years research undertaken at the Academy includes the premiere production of Sir Peter Maxwell Davies's new opera Kommilitonen! (co-commissioned with the Juilliard School, New York), two studies funded by the Arts and Humanities Research Council — the development of the new Redgate-Howarth oboe mechanism,and a new edition of Fauré's songs (published by Peters Edition) — and a host of collaborative projects between students and staff and between Academy researchers and museums and galleries in the UK, mainland Europe and North America. Each year the Academy hosts around 100 research events, ranging from conferences and exhibitions to world-premiere performances, public lectures and student-centred research seminars.

This is an environment in which artistic and intellectual curiosity are given every opportunity and encouragement to flourish.

Performance

Director of Artistic Planning
Nicola Mutton BA, Hon ARAM

'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'
Sir Simon Rattle, during his return to the Academy in March 2011

Principal Guest Conductors
Yan Pascal Tortelier Hon RAM
Trevor Pinnock CBE, Hon RAM

Klemperer Chair of Conducting
Semyon Bychkov

Sir Colin Davis Fellow of Conducting
Robin Ticciati

Visiting Professor of Music
Pierre-Laurent Aimard Hon RAM

Menuhin Professor of Music
Maxim Vengerov Hon RAM

Performance training at the Academy prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music of all kinds as well as musical theatre and jazz.

See pages 44—45 for more details.

'Don't miss the Royal Academy of Music's outstanding Sunday lunchtime concert series surveying all of Bach's cantatas'
The Times

'You can listen to the next generation of classical musicians at the Royal Academy of Music. The very best musicians train here... It's the most accessible and friendly musical venue anywhere'
Sunday Times

Performance is the essential driving force behind every aspect of Academy life, and the Academy's termly events brochure reads like a 'Who's Who' of music. In the last few years alone, Academy students have worked in concert, workshop and masterclass with high-profile international artists including:

> Conductors and instrumentalists Pierre-Laurent Aimard, Yuri Bashmet, Steuart Bedford, Martyn Brabbins, Semyon Bychkov, Laurence Cummings, Stéphane Denève, Christoph von Dohnányi, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Jane Glover, Håkan Hardenberger, Susanna Mälkki, Trevor Pinnock, Rachel Podger, Sir Simon Rattle, Leif Segerstam, Masaaki Suzuki, Christian Thielemann, Yan Pascal Tortelier, Mitsuko Uchida, Jac van Steen, Maxim Vengerov and David Zinman

> Singers Sir Thomas Allen, Barbara Bonney, Wolfgang Holzmair, Dame Kiri Te Kanawa, Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott and Ann Murray

> Composers John Adams, George Benjamin, Sir Harrison Birtwistle, Pierre Boulez, Oliver Knussen, Sir Peter Maxwell Davies, Stephen Sondheim and Bent Sørensen

> Jazz artists Dave Douglas, Peter Erskine, Dave Holland, John Hollenbeck, Stan Tracey, Kenny Wheeler and Norma Winstone

> Directors John Copley, John Cox, Paul Curran, David Pountney and John Ramster

Some recent highlights

> Premiere production of Kommilitonen! by Sir Peter Maxwell Davies and David Pountney

> Sir Simon Rattle worked with Concert Orchestra on Bruckner's Ninth Symphony

> Joint orchestral performances with Juilliard School conducted by John Adams in New York and at the BBC Proms in London

> Schubert's 'Unfinished' Symphony conducted by Christoph von Dohnányi

> Stockhausen's Gruppen side-by-side with London Sinfonietta at the Royal Festival Hall

> Monthly Bach Cantatas, including concerts with guest directors John Butt, Sir John Eliot Gardiner, Peter Schreier and Masaaki Suzuki

> Musical Theatre company on BBC Radio 2

> Recordings for a series of releases on Linn of ensembles conducted by Trevor Pinnock

> Discussions with Dame Janet Baker, Alfred Brendel, Dame Anne Evans, Sir John Eliot Gardiner, Vladimir Jurowski and many more

> Wigmore Hall performances by Academy Song Circle, Sainsbury Royal Academy Soloists and Royal Academy Baroque Soloists directed by Rachel Podger

> Appearances at London's most prestigious venues, in addition to our vibrant events at the Academy's home in central London

Your Principal Study

Strings

Violin & Viola
Cello
Double Bass

www.ram.ac.uk/strings

Wenhong Luo

'I came here simply because the Academy is one of the world's very top music schools. From my first visit I was struck by the atmosphere here, even by the paintings on the wall, and from then it was always in my mind that I'd like to study here. I also love the international nature of London.

We get the most impressive teachers at the Academy. I even had a masterclass on Paganini's Campanella with Maxim Vengerov last term — he played the piece on my viola, beautifully of course!

Being a member of a Leverhulme Fellowship quartet has brought a lot of new experiences and opportunities to me — including external performances at prestigious venues and the opportunity to record in a small ensemble under the direction of Trevor Pinnock.

I'd love to keep on living in London after I've graduated. I hope to specialise mainly in solo and small ensemble repertoire, but the level of orchestral playing and the calibre of the major conductors who work at the Academy has made me realise that I want to keep playing in orchestras too!'

Head of Strings
Jo Cole FHEA, ARAM
Studied at the Academy with Florence Hooton and David Strange, then with Ralph Kirshbaum, followed by a 25-year playing career. A distinguished, seasoned orchestral cellist and experienced chamber musician, her versatility includes period performance and innovation in outreach. Deputy Head of Strings at RNCM, 2006–10. She resigned her membership of Academy of St Martin in the Fields, and as Co-Principal of City of London Sinfonia, to devote herself to training students at the Academy, but still performs when this commitment allows.

The Academy's enviable reputation for training string players is firmly based on the stimulating educational and cultural experiences of our students, the distinction of our faculty and visiting professors, and — not least — the successful careers of many of our alumni throughout the profession.

String students benefit from a winning combination of strong artistic traditions with realism about today's musical life, forming an imaginative springboard from which to launch their careers. The crucial disciplines — solo, orchestral and chamber music — are given intensive attention throughout, nurturing talent to produce versatile, creative and practical musicians of excellence.

Our students' engagement with the reality of an unpredictable, rapidly changing profession enables a smooth transition into professional life, not a jolt into the unknown at graduation.

*Students have access to all professors here for chamber music coaching, but * indicates special responsibility in this important area.*

Menuhin Professor of Music
Maxim Vengerov Hon RAM *(pictured above)*

Violin
Remus Azoitei MMus, ARAM
Diana Cummings FRAM
Richard Deakin MMus, FRCO, FRAM
Joshua Fisher DipRCM, ARCM
Mayumi Fujikawa Hon ARAM
Clio Gould AGSM, Hon RAM
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM
Giovanni Guzzo ARAM
Maurice Hasson Hon RAM
Philippe Honoré Hon RAM
Richard Ireland BA, PPRNCM
So-Ock Kim
Hu Kun Hon RAM
Sophie Langdon ARAM
Jack Liebeck ARAM
Mateja Marinković Hon ARAM
Nicholas Miller ARAM
György Pauk Hon RAM, Hon GSM (Ede Zathureczky Professor)
Maureen Smith Hon ARAM
Tomotada Soh Hon ARAM
Visiting Professors of Violin
Daniel Hope DipRAM, FRAM
Tasmin Little OBE, FGSM, Hon ARCM

Chamber Musician in residence 2014–15
Levon Chilingirian OBE, DMus, FRCM

Viola
Yuko Inoue BA, PPRNCM, Hon ARAM
Garfield Jackson* FRAM
Martin Outram* MA, FRAM
Paul Silverthorne FRAM
James Sleigh* ARCM, Hon ARAM
Jon Thorne* GLCM, PgDipRCM
Visiting Professors of Viola
Philip Dukes Hon ARAM
Garth Knox
Hartmut Rohde Hon RAM
Su Zhen ARAM

Cello
Robert Cohen Hon RAM
Jo Cole* FHEA, ARAM
Lionel Handy FRAM
Guy Johnston
Josephine Knight* FRAM (Alfredo Piatti Chair of Cello)
Mats Lidström Hon ARAM
Felix Schmidt Hon ARAM
David Smith* FRAM, FRSAMD
Professor David Strange* FRAM (Professor Emeritus)
Visiting Professors of Cello
Mario Brunello
Colin Carr Hon RAM
Steven Doane Hon RAM
Sung-Won Yang

Double Bass
Duncan McTier BSc, ARCM, FRNCM, Hon RAM
Graham Mitchell ARAM
Dominic Seldis FRAM
Paul Sherman GGSM
Rodney Stewart FRAM
Visiting Professor of Double Bass
Matthew McDonald Hon RAM
Visiting Artist in Double Bass
Joel Quarrington

String Instrument Collection
The Academy has 'one of the premier and most successful collections in the world' (The Strad). Many instruments are available for students, and there is onsite support with instrument maintenance and loan advice.

Thanks to the generosity of the Calleva Foundation, a collection of fine instruments by top luthiers is being assembled for the use of students. There are currently eighteen new instruments, with more to follow soon.

Some 2013/14 student achievements
Bernadel Quartet Greenwich Intercollegiate Competition
Cardinale Trio CAVATINA Intercollegiate Competition
Delmege Quartet York Chamber Music Competition
Vuillaume Quartet Elias Fawcett Prize
Artesian Quartet Selected for ChamberStudio Mentoring scheme; Park Lane Group Artists
Maria Wloszkowska Grand Prix IIIrd M Elsky International Violin Competition, Minsk
Alberto Casadei Making Music Young Concert Artists' Award, Verona Opera Principal Cello
Wenhong Luo Yuri Bashmet Prize, Tertis Competition
Andrei Mihailescu double bass, OAE/Sir Simon Rattle, Budapest Festival Orchestra
Lorenzo Meseguer Castille e Leon Symphony Orchestra Second Principal Cello
Kristine Balanas concerto soloist with Moscow Soloists and Yuri Bashmet; Villa Musica three-year Residency Scholarship
Kirsty Lovie (violin) and James Kenny (double bass) appointed Britten Sinfonia Apprentices

Some recent graduates' successes 2013/14
Adam Wynter tutti double bass, Philharmonia
Fournier Piano Trio Parkhouse Award
Charlotte Scott appointed leader of Badke Quartet
Ensemble 12, directed by Eloisa Fleur Thom: Emerging Excellence Award from Help Musicians UK and Ensemble in Residence, The Forge
William Melvin tutti Second Violin, LSO
Richard Waters Co-Principal Viola Opera North
Alauda Quartet Park Lane Group Artists 2015

2013–2014 Highlights
> Academy Cello Ensemble 'watchful, musical, committed playing' — Independent on Sunday
> Travelling Solo: a year-long journey through JS Bach's solo works for violin and cello with Mario Brunello, Ulrich Heinen, Ruth Waterman, Elizabeth Wallfisch and Steven Doane.
> Masterclasses with Maxim Vengerov as part of his regular visits, Olivier Charlier, Tasmin Little and Daniel Hope (violin); Avri Levitan and Helen Callus (viola); Sung Won Yang and Colin Carr (cello); Edicson Ruiz (double bass); Doric, Emperor, Vanbrugh and Wihan Quartets; Trio Owon; and Levon Chilingirian
> Four student ensembles have been the 'Davey-Poznanski Scheme Quartets' with high profile performances at the Academy and outside, including competition success.

Senior Administrator:
Emily Good BMus, MMus, Hon ARAM
Telephone 020 7873 7395
Email strings@ram.ac.uk
Open Day: Wednesday 24th Sept. 2014

Vocal Studies

www.ram.ac.uk/vocal

Henry Neill

'After having studied academic music at university, I found that arriving for my first term at the Academy was a very different experience. I was immediately thrust into an intense programme which ranges from regular vocal coaching to language and drama.

I knew that the Academy boasts teaching staff of the very highest calibre, but I didn't expect the environment here to be so incredibly welcoming. This is partly due to the sheer number of hours of individual coaching you receive — but it's also down to the attitudes of the teachers and coaches, who are completely dedicated to enabling students to achieve their aims.

Outside of regular classes there are always opportunities to participate in high-quality music-making, whether in a competition, recital or in one of the regular masterclasses. Together these ensure that I'm having an extremely busy and productive time here, and they're all contributing to my development as a young professional.'

Head of Vocal Studies
Mark Wildman FRAM, FRSA
Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce-Lockhart. A national and international competition prize-winner, his career began as a member of the BBC Singers and he subsequently performed as bass soloist in the UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers, with comprehensive training which prepares students for their careers in opera and concert repertoire. Apart from intensive vocal and technical study and associated disciplines, students enjoy regular repertoire coaching and specialist training in historical performance (including the critically acclaimed Bach Cantata Series, in collaboration with the Kohn Foundation) and new music. The curriculum is enriched with very regular masterclasses and workshops given by outstanding international performers.

The **Postgraduate Vocal Studies Masters degree** incorporates a preparatory opera curriculum pathway, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement classes, weekly individual and ensemble opera coaching and stage work classes prepare students for fully staged and costumed opera scenes, with a professional director.

Those aiming for a career in solo concert and or chamber choir work can take a specialist recital/concert curriculum pathway. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The Academy welcomes applications from prospective **undergraduate singers** who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

Students have opportunities to sing in the Chamber Choir for oratorio performances, and in the chorus for Royal Academy Opera. The members of Academy Song Circle, who are selected by audition, perform at the Academy and Wigmore Hall.

Recent Masterclasses have included John Mark Ainsley, Sir Thomas Allen, Florian Boesch, Barbara Bonney, Susan Bullock CBE, Sarah Connolly, Wolfgang Holzmair, Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott, Jane Manning OBE, Ann Murray DBE, Dennis O'Neill CBE, Brindley Sherratt, Dame Kiri Te Kanawa and Sir John Tomlinson.

Visiting Professors

John Mark Ainsley Hon RAM
Sir Thomas Allen CBE, Hon RAM
Barbara Bonney Hon RAM
Susan Bullock CBE, BMus, FRAM, LRAM
(Marjorie Thomas Visiting Professor of Singing, pictured above)
Chevalier José Cura
Angelika Kirchschlager Hon RAM
Dame Felicity Lott DBE, Hon RAM
Dennis O'Neill CBE, DMus, Hon RAM
(Richard Lewis Visiting Professor of Singing)
Brindley Sherratt FRAM
Dame Kiri Te Kanawa Hon RAM

Singing Professors

Alexander Ashworth MA, DipRAM, PGDip, LRAM, ARAM
Catherine Benson AGSM
Michael Chance CBE, MA
Nicholas Clapton MA
Jennifer Dakin ARAM
Ryland Davies FRNCM, FWCM, Hon RAM
Philip Doghan BA, Hon ARAM
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FRSA
Julie Kennard BA, ARCM, Hon ARAM
Kathleen Livingstone DipMusEd, DRSAMD, Hon ARAM, Hon RCM
Neil Mackie CBE, Hon RAM, CStJ, Hon DMus, FRSE
Ann Murray DBE
Elizabeth Ritchie LRAM, FRAM
Sarah Walker CBE, LRAM, FRCM, FGSM
Lillian Watson AGSM, Hon RAM
Mark Wildman FRAM, FRSA
Catherine Wyn Rogers ARCM

Vocal Repertoire Coaches

James Baillieu DipRAM, ARAM
Gareth Hancock MA, FRAM, ARCM
Mary Hill MA, LRAM, Hon ARAM, ARCM
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp ARAM, DipRAM, GRSM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Operatic Coaches are listed on page 11.

Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)
Maria Cleva Hon ARAM (Italian)
Florence Daguerre de Hureaux FRAM (French)
Mandy Demetriou Hon ARAM (Movement)
Philip Doghan BA, Hon ARAM (Oratorio)
Emanuela Ferrari-Osborne Laurea cum laude, MA, Hon ARAM (Italian)
Karen Halliday (Movement)
Julie Kennard BA, ARCM, Hon ARAM (English Song)
Iain Ledingham MA, FRAM, FRCO
(German Repertoire, Italian Recitative, Choirs)
Johanna Mayr MagPhil (German)
Victoria Newlyn (Movement)
Ian Partridge CBE, Hon RAM, LGSM (Lieder, English Song)
Isabella Radcliffe MA, BA (Italian)
John Ramster BA, Hon ARAM (Acting)
Richard Stokes MA, Hon RAM (Professor of Lieder)
Nicole Tibbels BA (French)
Mark Wildman FRAM, FRSA (Song Performance)

Recent Student Successes

Many Academy graduates have performed principal roles with the major opera houses throughout the world.

They have also become Wigmore Young Artists; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House, Covent Garden; ENO Harewood Artists and young artists at the National Opera Studio, Glyndebourne Festival Opera, Berlin Staatsoper and Stuttgart Opera; Kathleen Ferrier Award winners including first prizes 2013 and 2014, second 2011, 2012 and 2014, Song Prize 2011, 2013 and 2014, Ferrier Bursary 2010; winners of the Maggie Teyte Prize, Miriam Licette Award and Gold Medalists at the Royal Over-Seas League Competition. Academy graduates were winner and third in the 2013 National Mozart Competition (second and third in 2011, first and third in 2009).

Current student Céline Forrest will represent Wales in Cardiff Singer of the World 2015. Alumna Meeta Raval was England's representative in 2011.

Senior Administrative Co-ordinator:
Chris Loake Hon ARAM
Telephone 020 7873 7384
Email voice@ram.ac.uk
Open Day: Thursday 25th Sept. 2014

Royal Academy Opera

www.ram.ac.uk/opera

Tereza Gevorgyan

'After graduating from Yerevan State Conservatoire in Armenia, I jumped at the opportunity to continue my development at the Academy. I arrived as an MA student in 2010, and was delighted to discover how much support we get from all of the teaching and coaching staff. Two years later, I was one of the lucky singers to be accepted into Royal Academy Opera.

The Academy gives all of us the chance to show ourselves in a truly professional environment. Royal Academy Opera is hard work but hugely enjoyable, and it gives us a great preparation in every aspect of building a good career.

At the Academy I have sung in masterclasses for truly international stars. I have had the opportunity to sing so many varied roles, and last term I had the enormous excitement of performing in Eugene Onegin for the first time — that won't be my last time as Tatiana, I hope!'

Director of Opera: **Prof. Jane Glover**
CBE, MA, DPhil, Hon RAM, Hon FRCM

Music Director, Chicago's Music of the Baroque since 2002; Music Director, Glyndebourne Touring Opera 1981–85; Artistic Director, London Mozart Players 1984–91. Conducting engagements include Royal Opera House, Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, New York City Opera, Opera Australia and Teatro La Fenice, with her Metropolitan Opera debut in 2013. Her book Mozart's Women was nominated for major prizes. University of London professor from 2010.

Royal Academy Opera is a specialist and intensive Postgraduate Advanced Diploma for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in body-work and movement, stage technique, European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Jane Glover (Director of Opera), Steuart Bedford, Yan Pascal Tortelier, Trevor Pinnock and the late Sir Colin Davis. Distinguished opera directors have recently included Stephen Barlow, John Copley, John Cox, Paul Curran, David Pountney and John Ramster. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study roles in depth through individual music and language coaching. Excerpts from operas are presented in a series of scenes. Performance technique is developed through work with such experienced singers as Sir Thomas Allen, Susan Bullock, Angelika Kirchschlager, Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is of the highest importance, to balance the course's demands with each student's individual development.

The Academy is receptive to the changing profession and so has forged close connections with Glyndebourne Festival Opera, the Royal Opera House, Covent Garden, English National Opera, Welsh National Opera, Opera North, Garsington Opera and British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

'The cast was stunning. There was real maturity in these young voices, with strength and control and astonishing technique all round'
Opera Now, May 2014 (Ariodante)

Opera auditions take place in London only. All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to re-auditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

We also offer opportunities for pianists to specialise as **répétiteurs/coaches**, working on a wide variety of repertoire, in many languages, with distinguished conductors and directors. In addition to playing for rehearsals, répétiteurs have continuing piano lessons, individual sessions with opera coaches, and many opportunities to work with language coaches and singing professors. Assuming the duties of chorus master and assistant conductor is also possible. This is normally a two-year Postgraduate Diploma, although in exceptional circumstances it may be completed in one year.

Visiting Professors, Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies on the previous page.

Head of Vocal Studies
Mark Wildman FRAM, FRSA

Principal Operatic Coaches
Mary Hill MA, LRAM, Hon ARAM, ARCM
Ingrid Surgenor MBE, FRAM, FWCMD, GRSM

Sir Arthur Sullivan Visiting Professor
Anthony Legge MA, Hon RAM

Head of Preparatory and Vocal Faculty Opera
Gareth Hancock MA, RAM, ARCM

Resident Producer
John Ramster BA, Hon ARAM

Opera Role Coaches and Music Staff
Alexander Crowe MA
Audrey Hyland BA, Hon ARAM
Iain Ledingham MA, FRAM, FRCO
Jonathan Papp FRAM, DipRAM, GRSM
Michael Pollock MA, MMus, Hon ARAM, ARCM
Peter Robinson MA, FRCO
Susanna Stranders BA, LGSM, Adv. Dip
Lionel Friend LRAM, ARCM

Recent and Forthcoming Highlights
> 2015: The Rake's Progress
> 2014: Ariodante with Jane Glover; The Rape of Lucretia with Steuart Bedford; double bill of Suor Angelica and Gianni Schicchi
> 2013: Eugene Onegin conducted by Jane Glover; L'enfant et les sortilèges at Barbican Hall with BBCSO conducted by Stéphane Denève, broadcast on BBC Radio 3; double bill of The Lighthouse and Dido and Aeneas; Massenet's Cendrillon
> 2012: Die Zauberflöte; Prologue to Ariadne auf Naxos (semi-staged); Jonathan Dove's Mansfield Park; Haydn's La vera costanza with Trevor Pinnock
> 2011: Acclaimed premiere of Kommilitonen! by Sir Peter Maxwell Davies
> Richard Lewis/Jean Shanks Award for postgraduate singers
> Patric Schmid Opera Rara Bel Canto Prize

Recent graduates include
Mary Bevan (2011) Royal Opera, English National Opera
Allan Clayton (2007) New York City Opera, Royal Opera, English National Opera, Glyndebourne, Opera North, De Nederlandse Opera, Bayerische Staatsoper, Komische Oper Berlin, Festival d'Aix-en-Provence

Lucy Crowe (2004) New York Met, Chicago Lyric Opera, Royal Opera, English National Opera, Glyndebourne, Opéra de Dijon, Bayerische Staatsoper, Deutsche Oper Berlin

Iestyn Davies (2005) New York Met, La Scala Milan, English National Opera, Welsh National Opera

Kishani Jayasinghe (2006) Royal Opera, Glyndebourne, Garsington

Aoife Miskelly (2012): Festival d'Aix-en-Provence, Oper Köln
Ed Lyon (2004) Royal Opera, Glyndebourne, Opera North, Welsh National Opera, Bayerische Staatsoper, Aldeburgh Festival, Stuttgart Opera, La Monnaie

Viktor Rud (2006) La Scala Milan, Hamburgische Staatsoper

Administrator: Nicola Candlish
Telephone 020 7873 7383
Email opera@ram.ac.uk
Open Day: Thursday 25th Sept. 2014

Piano and Piano Accompaniment

www.ram.ac.uk/piano

Alexandra Vaduva

'Studying at the Academy has been one of my life-long dreams. Having had the opportunity to be a part of this incredible place still feels unreal at times. I chose to study here as an undergraduate, and then to stay on as a postgraduate, because I strongly wanted to be in a environment that challenges me on a daily basis. My current piano teacher, Diana Ketler, is a great source of inspiration — she is the one who has mostly shaped my musical thinking, and I am deeply grateful to her.

I have performed so many times during my years here, both as a soloist and as a chamber musician. One of the memories that I treasure greatly dates back to my third undergraduate year, when I performed Stravinsky's Concerto for Piano and Wind. The many other highlights have included recording Steve Reich's Variations for Two Pianos, Vibraphones and String Quartet, and performing the Bartók Sonata for Two Pianos and Percussion at Kings Place. I have also had the honour to play in masterclasses for many of the famous musicians who visit here, including Imogen Cooper and Stephen Kovacevich.

I believe that the Academy's holistic teaching system has made me want always to be a better and better musician. It has given me all the tools necessary to succeed once I graduate.

Head of Piano
Professor Joanna MacGregor OBE, FRAM
One of the world's most innovative musicians, a celebrated pianist of a wide and diverse repertoire, performing in major concert halls; she studied at the Academy. Has performed as soloist in over 60 countries, and released over 30 recordings, ranging from Bach, Scarlatti, Ravel and Debussy to jazz and new music. Founder of her own label SoundCircus, now with Warner, she curates major festivals regularly (Bath, Royal Opera House, Luxembourg, Dartington Summer School), and broadcasts on both TV and radio.

The Piano Faculty has a worldwide reputation for training pianists as soloists, chamber musicians and accompanists. It attracts talented students from all over the world, making it one of the Academy's most diverse and exciting departments.

Our undergraduate and postgraduate pianists are intelligent, proactive and professional, and are given plenty of opportunities to perform. We encourage students to design and curate their own concerts, commission and collaborate, and to think about their roles as twenty-first century musicians.

We encourage our pianists to perform as much as possible, whether it's an informal concert in the Henry Wood Room or a major concerto in Duke's Hall. All pianists can take part in the annual Summer Piano Festival, where we showcase students playing a huge array of repertoire in original and imaginative contexts: chamber and solo music, early keyboards in the Museum, multimedia and film collaborations, and drama and poetry collaborations.

The Academy offers two areas of Principal Study for pianists:

Piano Solo *(undergraduate and postgraduate)*
Focus on solo repertoire, concerto performance and all aspects of professional training. Students work closely with their piano professor, but also have opportunities to play to Visiting Professors and in public masterclasses. Training also includes regular chamber music and accompaniment, working with composers and visual artists, and opportunities to explore early keyboards.

Piano Accompaniment
(postgraduate only)
Specialist piano accompaniment lessons with both singers and instrumentalists. Chamber music collaborations are frequent and performed regularly. These ensembles are coached by professors of piano and from other departments. Students can also choose to receive lessons in solo piano work.

For the Academy's **Répétiteur** course, see **Royal Academy Opera** (page 11). Some répétiteur experience is also offered to students studying in the Piano Faculty.

Our professors include celebrated performers and pedagogues, recording artists and festival directors. Teachers are allocated after successful auditions; students can express a desire to study with a specific teacher and the Head of Piano will review such requests. Visiting Professors come in frequently to work with students in masterclasses, give lectures, and teach one-to-one lessons.

Professors of Piano
Professor Joanna MacGregor OBE, FRAM
(Head of Piano)
Sulamita Aronovsky MA, FRSA, Hon ARAM
Nicola Eimer DipRAM, MMus, ARAM
Professor Christopher Elton FRAM
(Professor Emeritus of Keyboard)
William Fong PPRNCM, Hon ARAM
Ian Fountain Hon RAM
Rustem Hayroudinoff ARAM
Diana Ketler ARAM
Professor Hamish Milne FRAM
Pascal Nemirovski Hon ARAM
Tessa Nicholson Hon ARAM, LRAM
Carole Presland MusB, GRNCM, PPRNCM, Hon ARAM
Tatiana Sarkissova Grad (Moscow State Cons.), Hon ARAM
Colin Stone

Visiting Professors
Imogen Cooper CBE, Hon RAM
Visiting Professor of Interpretation of Piano and Song
Pascal Devoyon Hon ARAM
(Broadwood Visiting Chair of Piano, pictured above)
Stephen Hough CBE, Hon RAM
Kathryn Stott Hon RAM
Yevgeny Sudbin FRAM

Piano Ensemble Coaching
Michael Dussek FRAM (Head of Piano Accompaniment)
John Reid ARAM (Chamber Music Administrator)
James Baillieu ARAM
Ian Brown
Julius Drake Hon RAM
Nicola Eimer DipRAM, MMus, ARAM
Diana Ketler ARAM
Iain Ledingham MA, FRAM, FRCO
Malcolm Martineau MA, Hon RAM
Andrew West ARAM

If you are an accompanist or répétiteur, you must bring your own soloist(s) to your audition — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

Recent student successes include
- Jayson Gillham: First Prize, Montreal International Piano Competition 2014
- Florian Mitrea: winner of Lagny-sur-Marne Competition in Paris, 2014
- Andrejs Osokins: Finalist and Laureate of 2014 and 2012 Rubinstein Competitions
- Matthew Fletcher: Accompanist's Prize winner at Kathleen Ferrier Awards 2014
- Isata Kanneh-Mason: Keyboard Finalist, BBC Young Musician 2014
- Belle Chen: founder and artistic director of multimedia 'Heard Behaviour'
- Chiyan Wong: Naxos contract to record Liszt transcriptions
- Karim Said: three solo recitals in Southbank Centre's 'The Rest is Noise' Festival, 2013
- Chiao-Ying Chang, Fournier Trio: winner of the Parkhouse Ensemble Award 2013, Wigmore Hall and Southbank debuts
- Viviana Lasaracina: Young Concert Artists winner, New York, 2013
- Christina McMaster: performances at Southbank Centre and The Forge
- Anna Dmytrenko: New York recital debut, prizewinner in the New York International Piano Competition
- Kei Takumi: finalist and prizewinner at Hamamatsu International Piano Competition
- Thomas Primrose: Accompanist's Prize winner at the Young Ferrier Competition
- Finnegan Downie Dear: joint winner of Gerald Moore Award 2013; making it success for the Academy in seven out of the last eight competitions

Academy graduates include
- Benjamin Grosvenor ('a skill and talent not heard since Kissin's teenage Russian debut' — Gramophone)
- Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' — The Guardian)
- Ashley Wass ('Wass has a magic touch' — Gramophone)
- Llŷr Williams ('One can only marvel at this extraordinary artist' — The Guardian)
- Yevgeny Sudbin ('A blistering recital... superb' — Daily Telegraph)

Department Administrator:
Emily Mould BMus, MMus
Telephone 020 7873 7405
Email keyboard@ram.ac.uk
Open Day: Tuesday 23rd Sept. 2014

Composition & Contemporary Music

www.ram.ac.uk/composition

Carter Callison

'Since beginning my studies at the Royal Academy of Music, I have been involved in many different aspects of Academy life. Not only have I developed many new techniques that have helped me express my musical intentions, but I have also had the opportunity to collaborate with many professional ensembles. These have included commissions for the BBC Singers, the Spitalfields Summer and Winter Festivals, as well as collaborations with numerous student ensembles.

The composition faculty has been extremely influential in fostering my own musical voice. My decision to attend the Academy has not only helped make me a better composer, but has given me many opportunities that have helped me at the early stages of my career. In addition to working as the Manson Composition Fellow, I have begun to pursue a PhD with a focus on string scordatura.'

Head of Composition
Philip Cashian BMus, DMus, Hon ARAM
'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.

Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus, one-year MA, post-Master's one-year Professional Diploma and three-year PhD) programmes.

Work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles and orchestras, and commissions are offered to write for a large number of events with professional performers both within and outside the Academy.

A seminar series underpins all studies and features such guest composers as Hans Abrahamsen, Gerald Barry, Brian Eno, Beat Furrer, Simon Holt, Oliver Knussen and Martijn Padding.

Undergraduate BMus
The four-year BMus in Composition is designed to reflect the opportunities and challenges faced by today's music creator.

The undergraduate curriculum includes individual tutorials, orchestral workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing for Theatre and education workshops.

Postgraduate MMus or MA
Composition postgraduates can choose either a one-year MA or a two-year MMus programme. Both of these intensive programmes have a demanding schedule of project-work. The aim is for students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities.

Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers engage in academic project-work: either a Research Project or Concert Project (the organisation and presentation of a concert built around the composer's own music).

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, and to make the most of the Academy's thriving environment.

Professors of Composition
Christopher Austin BA, Hon ARAM
Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor of Composition)
Gary Carpenter LRAM, Hon RAM, ARCM
Dr Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)
Dr Tansy Davies
Paul Patterson FRAM, FRNCM, FRSA
(Manson Chair of Composition)
Dr David Sawer BA, DPhil, Hon ARAM

Visiting Professors
Sir Harrison Birtwistle CH, FRAM
Tod Machover
Professor Sir Peter Maxwell Davies CH, Hon ARAM
James Newton Howard Hon ARAM
Professor Bent Sørensen

Supporting Studies
Dr Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer) (Practical notation, Techniques & Analysis)
Dr Òscar Colomina i Bosch MMus, PhD
(Orchestration)
Kirsten Cowie BMus, Hon ARAM (Recording Engineer)
Dr Peiman Khosravi MMus, PhD (Creative Technology)
Paul Morley (Music and Contemporary Culture)
Dr Patrick Nunn BA, ACC (WCMD), PhD, LRAM, ARAM
(Techniques of composition)

Illustrious Past Students
Craig Armstrong, Sir Harrison Birtwistle, Ruth Byrchmore, Cornelius Cardew, Brian Ferneyhough, Nicholas Maw, Michael Nyman, Paul Patterson, Augusta Read Thomas, and many recent graduates including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Elena Langer, Alwynne Pritchard, James Radford, Martin Suckling, Luis Tinoco and Benjamin Wallfisch.

Recent Highlights
> Regular workshops and recording sessions with Academy Symphony Orchestra
> Collaborative projects with the brass, percussion and woodwind departments
> Workshops or performances of music composed over the year, in total more than eighty works
> Workshops and concert of student work with Blossom Street Singers
> Performances of student works at Spitalfields Music
> Concerts, discussions and composition classes with visiting composers Oliver Knussen (pictured above), George Benjamin, Sir Harrison Birtwistle, Dan Dediu, Beat Furrer, Betsy Jolas, Thea Musgrave and Judith Weir
> Undergraduate recording sessions with a studio orchestra, Symphonic Wind Ensemble and Manson Ensemble
> Performances of student works at Kings Place and The Forge, Camden
> Regular workshops with Sir Peter Maxwell Davies
> Workshops and concert of student work with CHROMA
> Projects with Bristol School of Animation
> Collaborative project with choreographers at Roehampton University
> Electroacoustic works performed as part of 'Nonclassical' club night
> Student performances at Paris Conservatoire
> Student performances at the British Composition Season in Bucharest
> Student choral works performed at Dartington International Summer School

'At the Academy I was soon mixing with teachers and pupils constantly engaged with the problems serious music faces in a frivolous age'
Paul Morley, The Observer

Senior Administrator:
Philip Knight MMus
Telephone 020 7873 7379
Email composition@ram.ac.uk
Open Day: Thursday 25th Sept. 2014

Jazz

www.ram.ac.uk/jazz

Flo Moore

'I decided I would like to study at the Academy after taking part in Junior Academy the previous year, and was delighted to be offered a place on the degree course.

It's been a fantastic opportunity to work with some of the UK's leading jazz musicians, and with many international artists. Recent highlights have included masterclasses with John Hollenbeck and Ambrose Akinmusire, as well as a great week with Dave Holland — it is always so valuable to hear from people who speak from experience at a high level.

Being exposed to so many different playing and writing styles has been great preparation for the many performance situations I expect to encounter in the future. There is a unique emphasis on composition and arranging — I've found this particularly useful as it's encouraged me to write original material that I can use for my own projects.

I have made some great friends here, and it's been a privilege to study in an environment with so many supportive and enthusiastic musicians. It's an ideal opportunity to build musical relationships that will continue beyond the Academy and into our professional lives.'

Head of Jazz Programmes
Nick Smart BABM, PGDip, LGSM, Hon ARAM
Internationally renowned jazz educator, trumpeter and musical director, Nick is in regular demand to musicians of all generations on the London and European jazz scenes. He also records and tours with his own projects Nick Smart's Trogon, Black Eyed Dog and Trio. As a sideman he has performed with international stars including George Russell, Bob Brookmeyer and John Hollenbeck, as well as being a member of the Kenny Wheeler Big Band and the regular soloist with the James Taylor Quartet.

The Academy has for many years now produced the most outstanding array of exciting, versatile, creative and employable musicians to emerge on to the jazz scene.

So what is so unique about studying at the Academy that equips our graduates to achieve such consistently high levels? We offer an ideal supportive environment in which to learn and experiment with this extremely broad art form. There is a strong emphasis on performance and composition, with opportunities to play with your own groups — at the Academy and also at the many venues with which we have strong links, including the 606, the Vortex, the Forge, Ronnie Scott's and Kings Place.

The course benefits from small numbers, enabling you to receive a personalised education and close support throughout your studies. The students of each year-group grow and develop as an ensemble, playing together extensively in projects and classes as well as collaborating with other players. This interaction between peers naturally develops to a level where lifelong musical associations are formed.

The finest jazz musicians have always been complete musicians with a unified voice through their improvising, composing and arranging: from Duke Ellington to Herbie Hancock, Wayne Shorter to Kenny Wheeler. We strive to continue this tradition with a full and varied course covering many aspects and forms of jazz and applications within other genres. We aim that, by graduation, you will have found your own creative voice and will be equipped with a versatile set of skills to enable you to pursue the future you want as a working musician.

You can find Academy graduates wherever innovations are being made. John Escreet and Orlando le Fleming are working in New York, and in London Kit Downes, Gwilym Simcock and Jasper Hoiby, among many others, have enjoyed countless successes.

We run a four-year BMus undergraduate programme and MA and MMus programmes of 1–2 years. At post-Master's level we offer a one-year Professional Diploma and one-year Advanced Diploma.

International Jazz Artist in Residence
Dave Holland

Visiting Professor of Jazz
John Hollenbeck

Composition & Arranging
Pete Churchill

Aural & Transcription
Tom Cawley ARAM

World Rhythms
Barak Schmool

History
Alyn Shipton PhD | Martin Speake LTCL, FTCL
Keith Nichols GGSM, Hon ARAM

Jazz Supporting Studies
Nikki Iles Hon ARAM

Repertoire/Improvisation
Pete Churchill | Martin Speake
Nick Smart | Tom Cawley

Saxophone
Martin Speake | Stan Sulzmann FRAM
Iain Ballamy | Julian Siegel
Andy Panayi | James Allsop

Trumpet
Nick Smart | Mike Lovatt

Trombone
Gordon Campbell | Mark Bassey

Voice
Nia Lynn | Pete Churchill | Norma Winstone

Piano
Tom Cawley | Nikki Iles | Gwilym Simcock
Liam Noble

Guitar
John Parricelli | Mike Walker | Phil Robson

Vibes
Jim Hart | Anthony Kerr

Violin
Christian Garrick

Bass (electric and acoustic)
Jeremy Brown | Tom Herbert
Jasper Hoiby | Michael Janisch

Drum Kit
Martin France | Ian Thomas | Jeff Williams

Creative Technology
Peiman Khosravi MMus, PhD

Jazz LRAM teaching qualification
Nick Smart

Ensembles
Projects reflect the diversity of the jazz scene. Tutors are selected from our outstanding faculty alongside visiting artists including Chris Batchelor, Tim Garland, Jim Hart, Mark Lockheart, Oren Marshall, Seb Rochford, Mark Sanders, Jean Toussaint, Will Vinson and Mike Walker

2013–2014 Highlights

> Big Band projects with John Hollenbeck, Dave Holland, Keith Nichols Early Jazz project, South African project with Byron Wallen and Stuart Hall, plus a concert of students' own compositions
> Masterclasses and composition clinics with Dave Holland, Jerry Bergonzi, Will Vinson, John O'Gallagher, John Abercrombie and Marc Copland, Ambrose Akinmusire Quintet, John Hollenbeck and the Claudia Quintet, Steve Argüelles, Ronan Guilfoyle, Trish Clowes and Luke Styles
> Kenny Wheeler Jazz Prize: 2013 winner Lauren Kinsella's album to be released by Edition Records in Autumn 2014
> Professional Development seminars with Chris Hodgkins (Jazz Services), Denys Baptiste (Arts Council England), Jon Newey (Jazzwise), Helen Mayhew (JazzFM), Dave Stapleton (Edition Records)
> Academy student gigs at Kings Place, Ronnie Scott's, the Forge, Pizza Express, the 606, the Spice of Life and the Vortex
> Museum exhibition of Kenny Wheeler's archive of original music and memorabilia, plus a series of concerts and lectures

Senior Administrator:
Philip Knight MMus
Telephone 020 7873 7379
Email jazz@ram.ac.uk
Open Day: Monday 22nd Sept. 2014

Historical Performance

www.ram.ac.uk/historical

Jordan Bowron

'My journey as a period instrumentalist began when I developed a keen interest during my final stages as an undergraduate. I felt that the Academy was the place for me to take those next crucial steps.

There is a highly disciplined approach here to developing as a professional — not just in your principal study, but in a broad range of areas to make you as employable as possible. Some of these include regular 'drop in' sessions with your academic tutor, talking about your aspirations and discussing ways in which you can tailor your own learning to achieve your goals.

It's never quiet — your schedule will always be packed with a fascinating range of classes, both academic and practical, and endless performing opportunities. We also have regular classes on tuning and temperaments, baroque dance and continuo. Non-keyboard players are expected to be competent in basso continuo and reading figured bass.

Some highlights for me have included performing with Laurence Cummings and the Baroque Orchestra at Kings Place, solo opportunities in the Bach Cantata series — including working closely with Masaaki Suzuki — and a Wigmore Hall concert and tour to Copenhagen with Rachel Podger.

The Academy has really understood and has supported my wanting to balance an active freelance career alongside my studies. This enables me to make a confident and successful transition into my full professional life when I graduate.

Studying at the Academy really offers you everything you could need to make you the employable musician that you aspire to be.'

Head of Historical Performance
Margaret Faultless
MA, FTCL, ARCM, Hon FBCU

Internationally renowned specialist in historical performance practice, violinist, director and co-leader of the Orchestra of the Age of Enlightenment, Margaret has been Head of Historical Performance since 2012. She directs orchestras all over Europe on modern and period instruments, is the Artistic Director of Music for Awhile, Director of Performance Studies at Cambridge University and Director of Studies of the European Union Baroque Orchestra.

Many of the most outstanding performers in the current generation of historical performance specialists studied at the Academy. Intensive training in all aspects of historically informed performance practice and interpretation combines with a full involvement in Academy life through a range of projects and performance opportunities. Students learn a great variety of skills and approaches that will equip them to be a professional musician specialising in historically-informed performance.

Students gain unrivalled experience in ensemble playing alongside outstanding orchestral opportunities for performances at the Academy and beyond. Two years ago, the famed Kohn Foundation Bach Cantata Series was joined by another major undertaking, to perform all Haydn's symphonies over the next ten years in a variety of performance opportunities, on period and modern instruments, from self-directed classes and chamber versions to workshops and orchestral concerts.

Principal-study tuition is provided on period instruments by professors who are active as soloists and in leading period instrument ensembles. Additional sessions throughout the course discuss the main areas of historical performance practice from the Renaissance to the Romantic with practical emphasis as well as theoretical explanation. All students participate in the dance project each year. Other classes include sessions for strings, recorder and viol consorts, oboe band, basso continuo, repertoire and professional development.

The Academy is custodian to many fine instruments in baroque/classical set-up, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection, a significant collection of baroque and classical instruments, was very generously donated by Elise Becket Smith, enabling many students to experience performing on historical instruments, both in chamber ensembles and orchestras. The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are encouraged to take up Historical Performance as a second study and are always welcome to perform in small- and large-scale projects in the Historical Performance department.

A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano

Strings
Rachel Podger FGSMD, AGSMD, Hon RAM (Micaela Comberti Chair of Baroque Violin)
Margaret Faultless MA, FTCL, ARCM, Hon FBCU (violin, Head of Historical Performance)
Pavlo Beznosiuk AGSM (violin)
Nicolette Moonen (violin)
Simon Standage MA, Hon RAM (violin)
Matthew Truscott FRAM (violin)
Elizabeth Wallfisch FRAM (violin and viola)
Jane Rogers (visiting teacher, viola)
Jonathan Manson AM, Hon ARAM (cello, viola da gamba)
Chi-Chi Nwanoku MBE, FRAM (double bass)
Elizabeth Kenny MA, ARAM (lute, theorbo)

Woodwind
Pamela Thorby (recorder)
Daniël Brüggen Hon ARAM (Visiting Professor of Recorder)
Peter Holtslag Hon ARAM (Visiting Professor of Recorder)
Lisa Beznosiuk Hon RCM (baroque flute)
Katharina Spreckelsen ARCM, Hon ARAM (baroque oboe)
Andrew Watts (baroque bassoon)

Brass
See page 25.

Historical Keyboards
Carole Cerasi Hon ARAM (harpsichord, fortepiano)
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord, basso continuo)

Consultant Visiting Professor
Christopher Hogwood CBE, MA, HonMusD

William Crotch Chair
Laurence Cummings MA, ARCM, Hon RAM, FRCO

Some Past Students
Joseph Crouch (2000), cello
Sarah McMahon (2001), cello
Richard Sweeney (2001), lute
Sarah Moffatt (2002), violin
Frances Norbury (2002), oboe
Sarah Sexton (2002), violin
Huw Daniel (2003), violin
Alfonso Leal Del Ojo (2004), viola
Joel Raymond (2004), oboe
Pawel Siwczak (2008), keyboard
Chris Bucknall (2009), keyboard
Rachel Chaplin (2010), oboe
Emily Ashton (2011), cello
Tom Foster (2011), harpsichord

2013–2014 Highlights
> A sixth year of sell-out performances in the Royal Academy of Music/Kohn Foundation Bach Cantata Series, shortlisted for the Royal Philharmonic Society Awards 2012 and 2013, including guest appearance by Masaaki Suzuki (pictured above)
> Academy Baroque Soloists directed by Rachel Podger present 'A Bohemian Bazaar' at Wigmore Hall and at the Tivoli Festival
> Concerts and workshops in a ten-year project to perform all Haydn Symphonies, directed by Margaret Faultless
> Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
> Baroque Dance showcase with Mary Collins
> Masterclasses and Performance classes with Rachel Podger, Daniël Brüggen and Laurence Cummings
> Chamber concerts at the Academy
> Gresham series at Spitalfields with Christopher Hogwood

'Don't miss the Royal Academy of Music's outstanding Sunday lunchtime series surveying all of Bach's cantatas'
The Times, February 2013

Senior Administrator:
Philip Knight MMus
Telephone 020 7873 7379
Email historical@ram.ac.uk
Open Day: Thursday 18th Sept. 2014

Musical Theatre

www.ram.ac.uk/mth

Liberty Buckland
'The Academy's Musical Theatre course has obvious attractions: the world-class teaching staff, the phenomenal reputation, the opportunities to work with professionals currently active in the industry. But the reason I wanted so desperately to study here was the culture of designing the training individually for each student. We were told from the beginning that they don't want to affect the things we already do well — just add to and improve the skills we need.

All the students have had such diverse backgrounds and experiences before doing the course (I have an undergraduate maths degree), so part of the joy has been finding what we could learn from each other, as well as from the teachers! We are treated as a company of actors rather than students in training.

After our showcase I was lucky enough to sign with an agent. In the weeks since then I've had some auditions, which are entirely terrifying. The course really prepares you for them, too — I knew what to expect, and how to manage my nerves.

Without a doubt though, the best thing I've got from this course is a network of support that goes beyond the nine months you spend here: the people on the course with me, the staff and the alumni. I know this will be invaluable as I embark on this most unpredictable and rewarding of careers.

Head of Musical Theatre
Björn Dobbelaere MMus
Music director/supervisor to West End and international productions of Phantom of the Opera, Les Misérables, Fiddler on the Roof, Miss Saigon, Chess, Cats, Guys and Dolls, Mary Poppins, Sweeney Todd and others. Regular guest conductor for major musicals at Gothenburg Opera. Has been involved in international educational projects in the Middle East, Asia and Scandinavia, and he has a keen interest in promoting multimedia technology and entrepreneurship in Musical Theatre. Head of Musical Theatre since 2012.

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year MA (Master of Arts) in Musical Theatre trains postgraduate (or equivalent) students for a career in musical theatre. It provides a direct link into the profession by combining regular class work and one-to-one tuition with practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance, movement, acting, singing, improvisation, history of musical theatre, musicality, audition preparation and extensive project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

Applications should be made via CUKAS (www.cukas.ac.uk). If you have any queries about the application or audition process please contact us: email mth@ram.ac.uk or telephone 020 7873 7483.

Postgraduate Diploma in Musical Direction and Coaching
This programme is structured according to individual needs and experience, and operates in tandem with the Musical Theatre programme. Emphasis is placed on sight-reading of piano/vocal scores (including transposition), pianistic styles, conducting technique, full score analysis, coaching, and the management of all tasks related to the musical preparation of projects, from arranging, orchestrating, copying and keyboard programming to leading and conducting vocal and orchestral calls. If you would like to apply, please contact us to discuss further details.

Most Recent Student Successes
Musical Theatre and Musical Director graduates are working extensively in the West End, on UK tours, in international productions and in TV/film.
See www.ram.ac.uk/mth for details of some current and recent work.

Core Teaching Staff
Björn Dobbelaere MMus (Head of Musical Theatre)
Mary Hammond FRAM, LRAM
(Sondheim Professor of Musical Theatre Vocal Studies)
Karen Rabinowitz Hon ARAM
(Programme Leader, Director, teaching Acting and Movement)
Andrew Friesner GMus RNCM, Hon ARAM
(Musicality)
Marco Morbidelli BA, MA (Voice)

In 2013/14, Dance Teachers included
Julie Armstrong Hon ARAM
Rebecca Giacopazzi
Jayde Westaby
Alyssa Noble
Genevieve Nicole
Ashley Nottingham
Lucy Jane Adcock

Panel of Advisors
John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Sir Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Nick Skilbeck, Tony Slattery

Visiting Teachers
External directors, musical directors and choreographers are employed for specific projects, and have recently included:
Paul Warwick Griffin Guest Director
Drew McOnie Guest Choreographer
Naomi Jones Guest Director
Nathan M Wright Guest Choreographer
Peter Cregeen Television Director
Matthew White Guest Director
Matt Ryan Guest Director
Jennifer Whyte Guest Musical Director
Raul Cassinerio Guest Choreographer
Sam Spencer-Lane Guest Choreographer
Daniel Bowling Guest Musical Director
Guy Retallack Guest Director
Torquil Munro Guest Musical Director
Paul Harris Guest Choreographer
Mark Etherington Guest Musical Director
Matthew Lloyd Guest Director
Julian Bigg Guest Musical Director

Specialist Musical Director Coaches
Björn Dobbelaere MMus
Andrew Friesner GMus RNCM, Hon ARAM
Mark Warman MA, ARCM, Hon ARAM
David White BA, FRAM

Singing Teachers include
Ross Campbell ARCM, DipRCM (Perf)
Kevin Fountain LRAM, DipRAM
Ann James BA, LRAM, ARAM
Maureen Scott EVTS, CMT, Hon ARAM
Louise Shephard MA, Hon BC, ARAM
James Spilling BMus, ARAM, LRAM

Repertoire Coaches include:
Stuart Barr MPhil, MA, PGAdvDip RCM, Hon ARAM
Stephen Hill FLCM, ARCM, Hon ARAM
Sam Kenyon BA, ARAM, LRAM
Stuart Morley BMus, PGDip, DipRAM, ARAM
Louise Shephard MA, Hon BC, ARAM

2013–2014 Highlights
> Performances with Sir Elton John live on BBC Radio 2 in Concert, in the iTunes Festival from London's Roundhouse and at the London Palladium to celebrate his receipt of the first ever BRITs Icon Award
> Showcase for agents and casting directors
> Concert 1914–18: The Other Theatre of War, in conjunction with the Academy's Museum
> Major productions including A Man of No Importance, Little Women and a cabaret: Till the Clouds Roll by... the evergreen songs of Jerome Kern (also performed at St James Theatre)
> Masterclasses and lectures with David Charles Abell, Tony Castro, Andrew Lippa, Steve Ross, Frances Ruffelle, Jeremy Sams and Gareth Valentine
> Competitions judged by David Charles Abell, Seann Alderking, Darius Campbell, Daniel Evans and Tamara Harvey

Department Co-ordinator:
Stephen Minay BA
Telephone 020 7873 7483
Email mth@ram.ac.uk
Open Evenings: Thursday 9th and Thursday 23rd Oct. 2014

Woodwind

www.ram.ac.uk/woodwind

Charlotte Ashton
'Since coming to the Academy, I have developed so much as a musician. The huge choice of teachers was what initially drew me to the Academy and I've learnt so much from them, both in my individual lessons and in masterclasses.

The opportunity to perform frequently has helped me gain confidence when working under pressure, and has eased the stress leading up to concerts and auditions.

Aside from my own flute technique, I have also been developing how I play with other people, both in an orchestral setting and within a smaller ensemble. The Academy strongly encourages chamber music, and I have found working regularly with other wind players invaluable to my orchestral awareness and technique. I have been lucky enough to have some fantastic performance opportunities, including a memorable trip to Brazil, chamber group performances in high-profile London venues and side-by-side projects with professional orchestras. All of these help to bridge the daunting gap between student life and becoming a professional musician.'

Head of Woodwind
Keith Bragg AGSM, Hon RAM
Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. Students are led by one of a team of eminent soloists in regular performance classes, giving an opportunity to experiment and to explore communication skills.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

The Academy's Woodwind Faculty operates a side-by-side sit-in scheme with the Philharmonia Orchestra. Students are coached in important repertoire before playing in rehearsal with the orchestra.

Recent masterclasses have been given by Emmanuel Abbühl, Meyrick Alexander, Laurent Ben Slimane, William Bennett, Emily Beynon, Roger Birnstingl, Maurice Bourgue, Wissam Boustany, Samuel Coles, Gareth Davies, Paul Edmund-Davies, Andrea de Flammineis, Martin Fröst, Simon Haram, Daniel Jemison, Jonathan Kelly, Maxence Larrieu, Marco Lugaresi, Andrew Marriner, Lorna McGhee, Patrick Messina, Alexei Ogrintchouk, Robin O'Neill, Antony Pay, Robert Plane, Julie Price, Graham Sheen, Helen Simons, Jacques Tys, Matthias Ziegler and Jacques Zoon.

Flute

William Bennett OBE, Hon RAM
(international soloist; Principal, English Chamber Orchestra)

Keith Bragg AGSM, Hon RAM (piccolo)
(Principal Piccolo, Philharmonia Orchestra)

Samuel Coles Hon ARAM (Principal, Philharmonia)
Michael Cox Hon ARAM (Principal, BBC Symphony Orchestra)
Paul Edmund-Davies Hon ARAM (Principal, ENO)
Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

Sophie Johnson (Principal Piccolo, BBC Concert Orchestra)
Karen Jones GSMD, Hon ARAM
(Principal, City of London Sinfonia)

Helen Keen (Principal Piccolo, Royal Philharmonic Orchestra)
Patricia Morris Hon ARAM (piccolo)
(former Principal Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM, Hon ARAM
(international soloist and tutor)

Visiting Professor of Flute

Emily Beynon
(Principal, Royal Concertgebouw Orchestra)

Oboe

Christopher Cowie Hon ARAM
(Principal Oboe, Philharmonia Orchestra)

Jill Crowther Hon ARAM
(Principal Cor Anglais, Philharmonia Orchestra)

Ian Hardwick
(Principal Oboe, London Philharmonic Orchestra)

Celia Nicklin FRAM (former Principal, Academy of St Martin in the Fields and London Mozart Players)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM
(New London Chamber Ensemble)

Timothy Rundle
(Sub-Principal Oboe, Philharmonia Orchestra)

Visiting Professor of Oboe

Jonathan Kelly
(Solo (Principal) Oboe, Berliner Philharmoniker)

Clarinet

Timothy Lines Hon ARAM
Angela Malsbury Hon RAM
(former Principal, London Mozart Players)

Chi Yu Mo (E flat; Principal, London Symphony Orchestra)
Keith Puddy FRAM, FTCL
(former Principal, New Queen's Hall Orchestra)

Christopher Richards
(Co-Principal, London Symphony Orchestra)

Laurent Ben Slimane (bass clarinet)
(Principal Bass Clarinet, Philharmonia Orchestra)

Mark van de Wiel MA, ARCM, Hon ARAM, DUniv
(Principal, Philharmonia Orchestra, London Sinfonietta)

Visiting Professors of Clarinet

Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin in the Fields)

Patrick Messina
(Principal, Orchestre National de France)

Saxophone

Simon Haram Hon ARAM
(Principal, London Sinfonietta)

Bassoon

Amy Harman Hon ARAM
(Principal, Philharmonia Orchestra)

John Orford Hon RAM, ARMCM
(Principal, London Sinfonietta)

David Chatterton Hon ARAM, AGSM, Cert Ed
(former Principal Contra-bassoon, Royal Philharmonic Orchestra)

Visiting Professor of Bassoon

Robin O'Neill Hon ARAM
(Principal, Philharmonia Orchestra)

LRAM (Art of Teaching)

Janet Way Hon ARAM

2014–2015 Highlights

> Performances of significant chamber works given with Academy professors, both at the Academy and in venues outside
> Performances by Academy Symphonic Wind including major works by Strauss, Dvořák, Janáček, Mozart, Haydn and Brahms

Recent Student Successes

> Recent graduates play with the Berlin Philharmonic, BBC orchestras, CBSO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, New York Metropolitan Opera, Royal Concertgebouw Orchestra, Royal Philharmonic Orchestra, Royal Swedish Opera, Suisse Romande and others.
> Recent graduates include Adam Walker, Principal Flute, London Symphony Orchestra.

Department Administrator:
Francesca Johnson BA
Telephone 020 7873 7320
Email woodwind@ram.ac.uk
Open Day: Friday 3rd Oct. 2014

Brass

www.ram.ac.uk/brass

Carys Evans

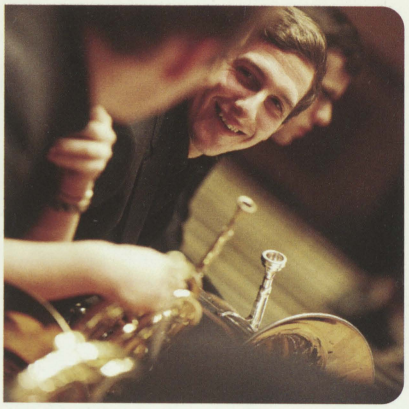
'What I find most encouraging at the Academy is being surrounded by so many dedicated musicians who share very similar ambitions. Having the support of both professors and peers makes the hard work so much more enjoyable — it's a team effort.

In the music world you need to get your name out there, to play for the right people at the right time, and being at the Academy we are given so many opportunities to do that. I'm now in third year and studying with three different professors — all with their own unique angles and ideas which is vital to my learning.

I've had innumerable valuable experiences here — starting with Shostakovich Five in my first year, then recording discs produced by the Principal, playing at Wigmore Hall and commissioning brand-new music with my wind quintet, Notus Winds, amongst others. I now freelance with several professional orchestras and ensembles in the UK as well as being heavily involved with Open Academy. I am aiming to combine playing with work in music therapy.

The Academy is a great community to be part of and ideal preparation for the profession.'

Artistic Director and Head of Brass
Mark David Hon ARAM
Principal trumpet of the Philharmonia 1992–2012, principal trumpet of Academy of St Martin in the Fields and a member of the Nash Ensemble. Has performed as a soloist with the Philharmonia and Academy of St Martin in the Fields in the UK and Europe, and has given recitals in the UK and abroad. Studied with John Wilbraham at the Birmingham School of Music and in Sweden with Håkan Hardenberger. Appointed in September 2011, succeeding the late James Watson.



The Academy's Brass Faculty has established itself as one of the foremost in the world. The distinguished resident and visiting teachers of brass are active at the highest professional level, and include principals with London's leading orchestras and world-renowned soloists. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy.

You can watch recent events, including a live recording of the Brass Open Day, at www.ram.ac.uk/brass

Director of Brass Ensembles
Elgar Howarth

Senior Tutor of Brass
Robert Hughes FRAM

Horn
Martin Owen FRAM (Principal, BBC Symphony Orchestra)
Michael Thompson FRAM
Aubrey Brain Chair of Horn (international soloist)
Richard Watkins FRAM
Dennis Brain Chair of Horn (international soloist)
Katy Woolley Hon ARAM (Principal, Philharmonia Orchestra)

International Visiting Professors of Horn
Alessio Allegrini
Radovan Vlatković Hon RAM

'It's amazing that such a large group is so athletic and the solos are convincing... Altogether a fine tribute to brass culture at the Academy'
Gramophone reviews Academy Symphonic Brass's 'American Icons', June 2011

Trumpet
Paul Beniston BA, MMus, ARCM, FTCL
(Principal, London Philharmonic Orchestra)
Mark David Hon ARAM (Artistic Director and Head of Brass)
Robert Farley Hon ARAM (Principal, Hanover Band)
Rod Franks Hon ARAM, Hon DUniv
(Principal, London Symphony Orchestra)
Will O'Sullivan ARCM, DipRCM
(Sub-Principal, English National Opera)
Gareth Small FRAM (Principal, Hallé Orchestra)

International Visiting Professors of Trumpet
Eric Aubier
Reinhold Friedrich Hon RAM

Derek Watkins Chair of Trumpet
Mike Lovatt

James Watson Associate Professor of Trumpet
Jason Evans

Tenor Trombone
Ian Bousfield Hon RAM (international soloist)
Dudley Bright Hon RAM
(Principal, London Symphony Orchestra)
Matthew Gee (Principal, RPO)
Mark Templeton FRAM, Hon ARAM
(Principal, London Philharmonic Orchestra)

International Visiting Professor of Trombone
Jörgen van Rijen
(Principal, Royal Concertgebouw Orchestra)

Bass Trombone
Robert Hughes FRAM (formerly LSO)
Keith McNicoll
(Principal, Orchestra of the Royal Opera House)

Tuba
Patrick Harrild Hon RAM
(Principal, London Symphony Orchestra)
Oren Marshall (Jazz)

Euphonium and Bass Trumpet
James Maynard ARAM (LSO)

'This CD is a "must buy" recording... The highly gifted and talented young brass players display qualities and musical maturity well beyond their years'
The Brass Herald, March 2011

Historical Brass Instruments
Robert Farley Hon ARAM (natural trumpet and cornetto)
(Principal, Hanover Band)
John Hutchins BMus, LRAM, ARAM (natural trumpet)
Roger Montgomery BA, LLB, Hon ARAM (natural horn)
(Principal, Orchestra of the Age of Enlightenment)
Stephen Wick Hon ARAM (serpent and ophicleide)
(London Gabrieli Brass)
Adam Woolf (sackbut and early trombone)

LRAM (Art of Teaching)
John Hutchins BMus, LRAM, ARAM

2013–2014 Highlights
> Masterclasses with Eric Aubier, Ian Bousfield, Dudley Bright, Pacho Flores, Reinhold Friedrich, Håkan Hardenberger, Roger Montgomery, Jörgen van Rijen, Radovan Vlatković and Sarah Willis (webcast live to thousands of viewers around the world)
> Academy Symphonic Brass performances conducted by Elgar Howarth
> Orchestral performances with significant brass focus included Strauss's Ein Heldenleben conducted by Semyon Bychkov, Rimsky-Korsakov's Scheherazade conducted by Yan Pascal Tortelier
> Performances both at and outside the Academy by Academy Trombone Choir and Academy Horn Ensemble

Recent Student Successes
Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony Orchestra, English Chamber Orchestra, English National Opera, Hallé, London Philharmonic Orchestra, London Symphony Orchestra, Netherlands Radio Philharmonic, Philharmonia, Orchestra of the Royal Opera House, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra and Scottish Opera.
Ensembles include Onyx and Superbrass.

Department Administrator:
Francesca Johnson BA
Telephone 020 7873 7320
Email brass@ram.ac.uk
Open Day: Friday 26th Sept. 2014

Timpani & Percussion

www.ram.ac.uk/percussion

Tom Lee

'I'm in my final undergraduate year at the Academy, and have loved every minute here. From the moment you set foot in your first lesson, you know that everyone here wants nothing but the best for you. The percussion department has one of the friendliest atmospheres you could hope to find, and whatever facet of percussion playing you want to excel in — be it solo, chamber or orchestral — you can be sure that all the staff and students will help and support you to achieve your goals.

The teaching roster at the Academy speaks for itself, as does the diverse range of styles covered by our many masterclasses. Every day is different as an Academy percussionist — one moment you're playing baroque timpani in the Bach Cantata Series, the next you're getting a jazz harmony lesson from Joe Locke, and then you're sitting in a rehearsal of one of London's finest orchestras alongside your teachers. It is this broad approach to the world of percussion that I think makes the Academy unique, and the best place to develop into a young professional.'

Head of Timpani and Percussion
Neil Percy Dip RCM, ARCM, Hon RAM
Principal Percussionist with the London Symphony Orchestra, who has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams. As a soloist Neil has performed with Pierre Boulez, the late Sir Colin Davis, Elgar Howarth, Karl Jenkins, Kent Nagano, Steve Reich, François-Xavier Roth and the late Ravi Shankar. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras. Head of Department since 2000.

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music-making of the highest professional standard.

Orchestral training on timpani and percussion instruments in all its forms is high on the agenda, and the Academy's wide range of orchestras and ensembles, together with its extensive collection of quality instruments and practice facilities, present outstanding opportunities for all students.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American, ethnic percussion and drumset, emphasising rhythmic awareness in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading solo percussion specialists offer excellent opportunities for the aspiring solo percussion student.

Our aim is to expose students to a variety of related study areas whilst not compromising standards. We hope to enable graduates to have full, rewarding and varied careers by providing them with the skills needed for their continual development. Employability is key to the ethos of the department.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy. Past guests include Airto Moreira, Birger Sülsbruck, Dame Evelyn Glennie, Oladum (Afro-Brazilian ensemble), Anthony Kerr, Christopher Lamb, Rainer Seegers, Keiko Abe, Juanjo Guillem, Alan Cumberland, David Friedman, Keith Aleo and Philippe Spiesser.

Other recent visitors have included She-e Wu, Steve Gadd, Iian Pattinson, David Hockings, Makoto Nakura, Mike Mainieri, Anders Åstrand and Kurt-Hans Goedicke.

The department's first CD, 'Reich for Percussion', an ambitious project featuring music composed over a period of 30 years, was released in 2013 and acclaimed by the composer: 'All I can say to Neil Percy and all the musicians is BRAVO! It is a superb recording which I found technically and emotionally satisfying... a first-rate musical achievement' — *Steve Reich.*

Students are eligible for the annual Zildjian Cymbal Prizes. First prize is $2,000; second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha UK.

Professors of Timpani
Simon Carrington GRSM, ARCM, Hon ARAM
(Principal Timpani, London Philharmonic Orchestra)
William Lockhart
(Principal Timpani, English National Opera)

Professor of Baroque Timpani
Benedict Hoffnung ARAM
(Principal Timpani, London Mozart Players)

Professors of Percussion
Neil Percy Dip RCM, ARCM, Hon RAM
(Principal Percussion, London Symphony Orchestra)
Andrew Barclay Hon ARAM
(Co-Principal Percussion, London Philharmonic Orchestra)
Stephen Quigley ARAM
(Principal Percussion, Royal Philharmonic Orchestra)

Professor of Solo Repertoire and Concerti
Colin Currie FRAM (international soloist)

Professor of Marimba
Eric Sammut Hon ARAM (international soloist)

Professors of Drum Set, Latin American and Ethnic Percussion
Paul Clarvis Hon ARAM
(international soloist and recording artist)
Dave Hassell Hon ARAM
(session musician and renowned clinician)

International Visiting Professor of Vibraphone
Joe Locke
(international soloist and recording artist)

International Visiting Professor of Timpani
Marinus Komst
(Principal Timpani, Royal Concertgebouw Orchestra)

International Visiting Professor of Drum Set
Peter Erskine
(international soloist and recording artist)

2013–2014 Highlights
> Masterclasses given by Philippe Spiesser, Tony Bedewi, Adrian Spillett, David Jackson, Birger Sülsbruck and Maraca2
> 'Free on Fridays' Percussion Showcase
> Evening concert featuring Lou Harrison's Concerto for Organ with Percussion Orchestra

Plans for 2014–2015
> Visit by Steve Reich, including performance of Drumming with Owen Gunnell and Colin Currie and masterclass on Drumming and Nagoya Marimbas
> Recording of Lou Harrison's Concerto for Organ with Percussion Orchestra
> Masterclasses given by She-e Wu

Past students include
Dame Evelyn Glennie OBE (1985)
International soloist
Makoto Nakura (1993) International soloist
Colin Currie (1998) International soloist
Simon Lowdon (2002)
Principal Percussion, Royal Scottish National Orchestra
Chris Ridley (2002)
Principal Timpani, Orchestra of the Royal Opera House
Mark Robinson (2005)
Assistant Principal Timpani/Tutti Percussion, Sydney Symphony
Erika Öhman (2008)
Assistant Principal Timpani, Hallé Orchestra

Academy percussion alumni perform regularly as orchestral and session players all over the world.

Department Administrator:
Francesca Johnson BA
Telephone 020 7873 7320
Email percussion@ram.ac.uk
Open Day: Tuesday 23rd Sept. 2014

Conducting

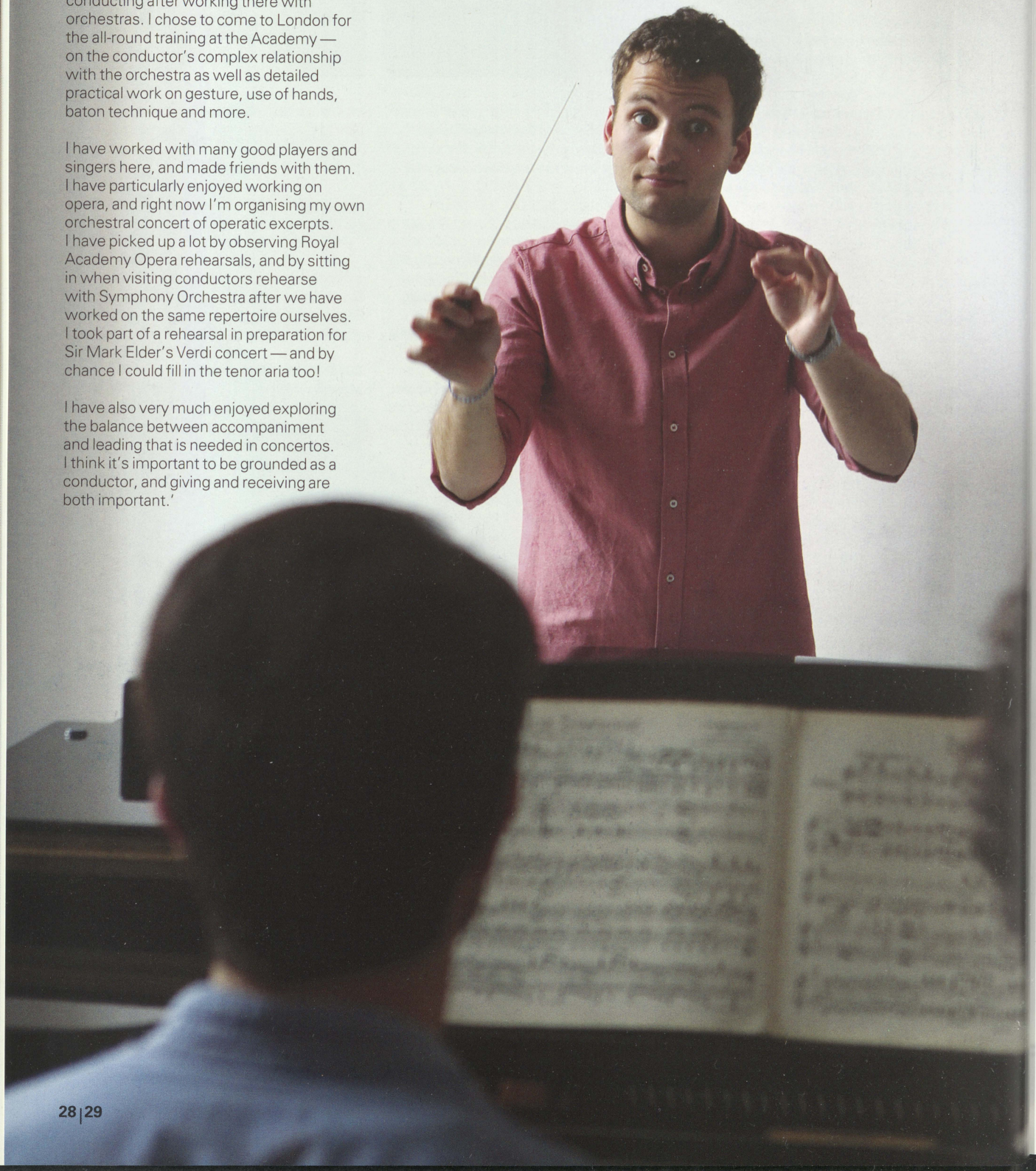
www.ram.ac.uk/conducting

Victor Jacob

'I did a lot of singing when I was at school in Paris and was inspired to take up conducting after working there with orchestras. I chose to come to London for the all-round training at the Academy — on the conductor's complex relationship with the orchestra as well as detailed practical work on gesture, use of hands, baton technique and more.

I have worked with many good players and singers here, and made friends with them. I have particularly enjoyed working on opera, and right now I'm organising my own orchestral concert of operatic excerpts. I have picked up a lot by observing Royal Academy Opera rehearsals, and by sitting in when visiting conductors rehearse with Symphony Orchestra after we have worked on the same repertoire ourselves. I took part of a rehearsal in preparation for Sir Mark Elder's Verdi concert — and by chance I could fill in the tenor aria too!

I have also very much enjoyed exploring the balance between accompaniment and leading that is needed in concertos. I think it's important to be grounded as a conductor, and giving and receiving are both important.'



Head of Conducting: **Sian Edwards**
Sian Edwards studied with Sir Charles Groves, Norman Del Mar and then Prof. Ilya Musin at the St Petersburg Conservatoire. Winning the first Leeds Conductors' Competition led to concerts with the CBSO, RSNO and Halle Orchestra, and opera with Glyndebourne, Scottish Opera and ROH; since then Sian has worked all over the world, conducting the major symphonic and operatic repertoire and many world premieres. Appointed in 2013 to succeed Colin Metters, Sian continues her performing career, including engagements with the ROH, London Sinfonietta, Theater an der Wien and Ensemble Modern.

The Academy's postgraduate Conductors' Course is being re-launched in Autumn 2014 as a principal-study pathway within the Academy's acclaimed two-year Master of Arts programme. Building on the internationally recognised success of the past thirty years, the programme aims to provide young conductors with an intense period of study that will give them experience in a wide range of music. The programme begins with a highly structured first term of training in technical and rehearsal skills that are developed in classes with two pianos, with small ensembles and with orchestra. Following this, students will have opportunities to be integrated into the work of other departments at the Academy, including early music performance, opera, contemporary music, and education and outreach. Symphonic music will form the basis of continuing technical development in classes with pianos or small ensemble; as students start their second year there will also be emphasis on accompaniment, and students will be encouraged to make their own connections with Academy singers and instrumentalists.

The Academy has one of the most exciting performance schedules in the world, with many visiting conductors and soloists of international renown. All rehearsals are open to students, and masterclasses or discussions with guest conductors are set up whenever possible. There are also occasional opportunities to actively assist a guest conductor, and as the conducting students progress, more podium time will become available. There will be chances to work on repertoire with the Wind, Brass and Percussion symphonic repertoire classes, the Manson Ensemble (contemporary music) and the String Ensemble.

Opera is one of the major activities at the Academy, with everything from frequent productions of opera scenes with piano to three fully staged operas a year. There are opportunities to become involved in many of these activities, and singers are also invited to take part in conducting classes to work on recitative and accompaniment.

All conducting skills are based on the demands of the music. Therefore, general musical development and a deepening understanding of how to learn scores are central to the programme. Aural training is another essential component and will take place in small classes of three or four students. The training is challenging and wide-ranging, helping conductors to feel confident in their listening abilities in an orchestral setting. Keyboard skills are not an essential requirement for entry onto the programme but there are opportunities to develop these if the student wants to.

In addition to regular classes and tutorials a series of 'professional development' seminars are arranged, in which Academy professors and outside experts are invited to work with the students — for example, Dr Raymond Holden (Sir John Barbirolli Reader in Music) for history and performance style, Dr Timothy Jones (Deputy Principal, Programmes and Research) for analysis, Paul Hughes (BBC Symphony Orchestra) for programme building and planning. There are also sessions with Patrick Russill (Head of Choral Conducting) and the choral conductors, where students have a chance to experience choral repertoire, both singing and conducting.

Professors of Conducting

Sian Edwards
Raymond Holden PhD, Hon ARAM (Contextual Studies in Performance Practice and Performance History)
Colin Metters Hon RAM (Professor Emeritus)
Mark Shanahan (Operatic Repertoire)

In 2013/14, guest professors included Martyn Brabbins, Mark Shanahan, Christopher Austin and David Zinman.

The closing date for receipt of applications is 5th January 2015.

Auditions for orchestral conductors are held in February/March 2015. Auditions take place over two days in London only. Detailed requirements are available at www.ram.ac.uk/conducting or from the Registry.

Conducting options for other students
Conducting is offered at undergraduate level in introductory classes to all students, and as intermediate and advanced electives for students who wish to pursue it to a higher level.

Notable alumni include

Paul Brough
Principal Guest Conductor, BBC Singers

Jessica Cottis
Assistant Conductor, Sydney Symphony Orchestra

Richard Farnes
Music Director, Opera North

Rumon Gamba
Chief Conductor, Aalborg Symfoniorkester

Edward Gardner
Music Director, English National Opera

Christian Ludwig
Leading international conductor

Susanna Mälkki
Principal Guest Conductor, Gulbenkian Orchestra

Ludovic Morlot
Music Director, Seattle Symphony
Chief Conductor, La Monnaie, Brussels

Paul Murphy
Principal Conductor, Birmingham Royal Ballet

Ilan Volkov
Leading international conductor

Martin West
MD and Principal Conductor, San Francisco Ballet

Mark Wigglesworth
Music Director designate, English National Opera

Department Administrator:
Emily Mould BMus, MMus
Telephone 020 7873 7405
Email conducting@ram.ac.uk
Open Day: Sunday 16th Nov. 2014

Choral Conducting

www.ram.ac.uk/choralconducting

David Todd

'I chose the Academy because I knew that the Choral Conducting department has a very strong reputation under Patrick Russill, and that the course here enabled time to make the most of the choral music scene in London. Having previously done an academic music degree, I was keen to spend time honing my practical and aural skills, and reaching a deeper understanding of the role and influence that a conductor can have when working with choirs.

The course here has provided me with outstanding teaching in gestural conducting (including valuable lessons in baton technique), as well as regular aural classes and singing lessons. We have also had a number of masterclasses with outside choirs, one of the most interesting probably being with David Hill and the BBC Singers.

A highlight of the course is our links with international teachers, and for me this recently led to an opportunity to watch teaching at the Sibelius Academy in Helsinki. After the course I plan to keep expanding the portfolio of conducting work that I have developed alongside my studies here.'

Head of Choral Conducting
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of The Catholic Hymn Book (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.

The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London, the Joyful Company of Singers, the Renaissance Singers of London and the adult professional and children's choirs of the London Oratory.

The closing date for the receipt of applications is 5th January 2015.

Entrance auditions will be held in February 2015. Auditions take place in London only. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. For detailed audition requirements please see www.ram.ac.uk/choralconducting or contact the Registry.

Professors

Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM (Head of Choral Conducting)

Paul Brough MA, ARAM

Jeremy Summerly MA, MMus, Hon RAM

Alexander Ashworth MA, DipRAM, PGDip, LRAM, ARAM (Vocal Technique)

Cathal Garvey BMus, MA, LTCL (Baton technique)

Visiting Professors

Professor Roland Börger Hon ARAM (Head of Choral Conducting, Leipzig Hochschule für Musik und Theater)

David Hill MA, Hon RAM, FRCO, Hon FGCM, Hon DMus

James O'Donnell MA, FRCO, Hon RAM, FRSCM, KCSG, Hon DMus

2013–2014 Highlights

> A day's masterclass and concert conducted by students with the BBC Singers and their chief conductor David Hill
> Masterclasses with Simon Carrington (Professor Emeritus, Yale University), Timo Nuoranne (Sibelius Academy), Paul Brough and Jeremy Summerly
> An intensive three-day course on works from the Scandinavian tradition with Timo Nuoranne
> A week's residency at Neresheim Abbey in Germany, together with Academy Chamber Choir and organ students, including liturgical services, concert and BBC broadcast
> Classes with the Choir of Royal Holloway, University of London, the Joyful Company of Singers and the Renaissance Singers of London

Recent students include

Matthew Berry (2002)
Conductor, Commotio: Naxos recording artists

Steven Fox (2003)
Artistic Director, Clarion Music Society, New York; Director Musica Antiqua St Petersburg, Russia

Stefan Vanselow (2004)
First Prize, Riga Choral Conducting Competition 2005; Director, Cantamus Dresden

Mihaela Cesa-Goje (2005)
Dudamel Conducting Fellow 2011/12, Los Angeles Philharmonic Orchestra

Esther Jones (2007)
Director, Brighton Festival Youth Choir; Associate Director, National Youth Choirs of Great Britain

Rachel Staunton (2009)
Co- Founder and Musical Director, London Youth Choirs; Assistant Musical Director, National Youth Choirs of Great Britain

David Stevens (2009)
Master of the Choristers, St Anne's Cathedral, Belfast

Greg Hallam (2010)
Conductor, Swansea Bach Choir

Hilary Campbell (2012)
Conductor, Blossom Street: Naxos recording artists

Department Administrator:
Emily Mould BMus, MMus
Telephone 020 7873 7405
Email choral.conducting@ram.ac.uk
Open Day: please contact us for an individual appointment

Harp

www.ram.ac.uk/harp

Elen Hydref

'During my time at the Academy I learned skills ranging from solo and orchestral work to contemporary music and jazz with world-class teachers. As a freelance harpist I'm extremely grateful for the diversity of the course, as I feel prepared to take on any work that comes my way. My teachers continue to support me, and I feel confident that the friendships we formed will always be maintained.

Highlights of my time at the Academy include recitals at Colston Hall and the Chichester Festival, chamber music concerts at Kings Place and Drapers' Hall and performing with Academy Symphonic Brass in the Duke's Hall. Thanks to the recommendations of my teachers I also performed the Debussy Danses with the Orchestra of St John's, and was invited to give a recital at Harp Masters in Switzerland. After winning the Camac Harp Competition I shared a recital with Isabelle Moretti. The Academy's many performance classes and masterclasses made me feel confident and well-prepared for all concerts, internal and external.

I left the Academy last summer and since then have already played in the Royal Opera House Orchestra, Norwegian National Opera, London Chamber Orchestra and Royal Philharmonic Orchestra. My debut solo CD was released in November and I'm currently giving recitals across England and Wales, through the Countess of Munster Recital Scheme.'

Head of Harp
Karen Vaughan LRAM, FRAM
Studied at the Academy and with Maria Korchinska. Founder member of Scottish Chamber Orchestra, Principal Harp of Royal Scottish National Orchestra, then London Symphony Orchestra Co-Principal harpist from 1984. Has played for such eminent conductors as Abbado, Bernstein, Boulez, Sir Colin Davis, Gergiev, Haitink and Tilson Thomas, and appears on numerous recordings and film soundtracks. In 2008 and 2010 she gave masterclasses for the YouTube Symphony Orchestra.

The harp has played a major role at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, early harp, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

Main sponsors:
Holywell Music.

Professors of Harp

Karen Vaughan LRAM, FRAM (Head of Harp and Orchestral Studies) Co-Principal, London Symphony Orchestra

Frances Kelly MA
(Early Harp Tutor)

Alison Martin GGSMD (Opera Tutor)
(Principal, English National Opera)

Charlotte Seale ARCM, Premier Prix, Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM , Hon ARAM
(Contemporary Music Studies) (Principal, London Sinfonietta)

Catherine White MM (Juilliard), BM (Curtis)

Professor Emerita of Harp

Professor Skaila Kanga LRAM, FRAM
(Principal, Academy of St Martin in the Fields and London Mozart Players; composer and international recording artist)

Visiting Professors

Milda Agazarian
(Russian Academy, Moscow and Gnessin Special School of Music)

Catrin Finch BMus, FRAM
(international soloist)

Isabelle Moretti
(international soloist and professor of harp at CNSMD, Paris Conservatoire)

Isabelle Perrin Hon ARAM
(Co-Principal, Orchestre National de France; professor of harp at École Normale, Paris; Professor at the Norwegian Academy of Music)

Erika Waardenburg
(Senior Professor of Harp Extraordinaire at the conservatoires of Amsterdam and Utrecht)

Professor of Jazz Harp

Park Stickney MM (Juilliard), BM (University of Arizona), Hon ARAM

2013–2014 Highlights

> Recitals by Chantal Mathieu, Remy van Kesteren and Isabelle Moretti with Dame Felicity Lott
> Masterclasses with Chantal Mathieu, Catrin Finch, Isabelle Moretti and Skaila Kanga
> Chamber concerts in Tuesday lunchtime series and for Gresham College and Vinehall School
> Departmental recitals including Academy Harp Ensemble in Regent Hall, Southwark Cathedral and Charlton House
> Camac Competition: joint winners 2014 Elizabeth Bass and Klara Woskowiak
> Skaila Kanga Harp Prize: 2014 winner Anne Denholm
> Chamber music fellowship 2014/15: Heather Wrighton with Aurora Trio
> Showcase concert at the department's main sponsors, Holywell Music
> Recording of all Paul Patterson's solo harp music by past and present students

Notable alumni

Recent Harp graduates perform as soloists and in many orchestras and chamber ensembles worldwide as well as teaching at every level. Some graduates include:

Jimin Lee (2011)
Prestigious teaching position in Korea

LauYee Yeung (2009)
Hong Kong Harp Teaching Faculty

Claire Jones (2009)
Former Harpist to HRH The Prince of Wales, concerto performances with English Chamber Orchestra and Philharmonia, solo recording artist

Céline Saout (2004)
Birmingham Contemporary Music Group and City of Birmingham Symphony Orchestra

Dr Chaerin Kim (2003)
Tutor at Harvard University

Catrin Finch (2002)
International soloist, former Harpist to HRH The Prince of Wales

Ruth Potter (2001)
Principal Harp, Trondheim Symphony Orchestra

Suzanne Willison (1999)
Principal Harp, Royal Philharmonic Orchestra

Anne-Sophie Bertrand (1994)
Principal Harp, Frankfurt Radio Symphony Orchestra

Catherine Beynon (1993)
Solo harpist, Orchestre Philharmonique de Luxembourg

Department Administrator:
Emily Mould BMus, MMus
Telephone 020 7873 7405
Email harp@ram.ac.uk
Open Day: Wednesday 1st Oct 2014

Classical Guitar

www.ram.ac.uk/guitar

Michael Butten

'I've been studying at the Academy for four years now, and I've thoroughly enjoyed everything about it — and all of the opportunities I've had here which have helped me to develop into the musician I am today. I've done things I never thought I would — for example, for Royal Academy Opera I've played guitar, banjo and even bass drum in The Lighthouse by Sir Peter Maxwell Davies, as well as theorbo in Cavalli's Il Giasone. I've also had a great time working in smaller ensembles with a huge range of musicians from other departments.

Our teachers are of the highest calibre and they cover every facet of the guitar, from chamber music to solo lessons, with performance classes with Fabio Zanon and David Russell every term. This has given me the confidence to try my hand in international competitions and young artist schemes — and to play my very best in them.

The environment in the Academy is one in which everyone has the chance to thrive amongst professors and visiting teachers who are at the top of their profession. The Academy has given me the ability to adapt to any musical challenge that is thrown at me, and to succeed in my chosen career.'

Head of Classical Guitar
Michael Lewin FRAM, DipRAM
Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe.
Regular adjudicator at major national and international competitions.
Vice-President of the European Guitar Teachers' Association, 1996–2006.

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musicological resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernández, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who for almost half a century adjudicated his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tárrega Competition in Spain and the GFA , Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

'The Royal Academy of Music continues to dig out overlooked musical treasure... these players found power and drama everywhere'
Daily Telegraph reviews Lennox Berkeley's complete works for guitar, May 2014

Head of Classical Guitar
Michael Lewin FRAM, DipRAM

Visiting Professors
David Russell FRAM
John Williams OBE, Hon RAM
Fabio Zanon MMus, LRAM, DipRAM, FRAM

Consultant
Julian Bream CBE, Hon RAM

Guitar and Voice
Christoph Denoth MA
Timothy Walker Hon ARAM

Guitar Ensembles
Stephen Goss BA, PhD, LRAM, ARAM

If you are auditioning for the undergraduate programme, you should present three pieces and postgraduates four pieces from:
> a contrapuntal work written between c.1550 and c.1750
> a movement in sonata form
> a theme with variations
> a dance movement
> a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

For details of the Julian Bream Trust Scholarship see www.ram.ac.uk/scholarships

'I had these ideas about music and how I wanted to sound, but I needed somebody to steer it. Michael was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better'
Miloš, Daily Telegraph

2013–2014 Highlights
> Open Day Masterclass with David Russell
> Barbirolli Lecture with John Williams
> Masterclass with Fabio Zanon
> Showcase Concert of solo music from the two Elizabethan eras in the presence of John McLeod and Sir Peter Maxwell Davies
> Recital by Srđan Bulat of solo guitar music from Croatia
> Masterclass with Julian Byzantine
> Concert for the Lennox Berkeley Society: Music of the Half-Light
> Ensemble concerts involving woodwind, strings, accordion and vocal students
> Masterclass with Edoardo Catemario
> Concerto performances for the Malcolm Arnold Trust in London and Northampton
> Lennox Berkeley and the Classical Guitar — performance of the complete works
> Fernando Sor anniversary lecture/recital by Luigi Attademo
> Student performances at Colston Hall in Bristol, Hepworth Gallery in Wakefield, Manchester Mid-day Concerts and the University of London's Senate House, as well as in China, Germany and Australia

Successes for students and recent alumni
Miloš Karadaglić (2006)
International artist with IMG/Deutsche Grammophon; Rodrigo Concerto disc tops classical charts; performances with LPO and other leading orchestras; guest on Michael Parkinson's Sky Arts 'Masterclass' with current undergraduate Merlin Miller

Srđan Bulat (current postgraduate)
Second Prize, London International Guitar Competition

Michael Butten (current postgraduate)
Concerts at major British venues on International Guitar Foundation's 'Young Artist Platform' scheme and with the Berkeley Ensemble

Mircea Gogoncea (current postgraduate)
First Prize, 'Julian Arcas' and Second Prize, 'Gredos San Diego' International Guitar Competitions

Andrey Lebedev (current postgraduate)
Julian Bream Trust scholarship; Tillett Trust award; First Prize, Gisborne International Music Competition in New Zealand

João Lima (current undergraduate)
First Prize, Fundão International Guitar Competition

Mircea Gogoncea (current undergraduate)
Awarded the inaugural David Russell Guitar Prize

Michael Butten (current undergraduate)
Awarded the 2014 R.A.M. Club Prize

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email guitar@ram.ac.uk
Open Day: Tuesday 28th Oct. 2014

Organ

www.ram.ac.uk/organ

Joseph Beech

'Having previously focused on church music, I decided to study at the Academy primarily to focus on solo repertoire and to broaden my musical horizons through the varied curriculum which is offered here. Alongside having a roster of world-renowned professors, we follow a diverse scheme of work including classes in: improvisation, technique, organology, keyboard skills and harmonium.

We have access to numerous organs across London and further afield, as well as use of the Academy's own excellent facilities which include a fine four-manual Rieger (1987), a beautiful Italian organ built by the Sanarica brothers (1763) and a number of smaller practice instruments. The jewel in the crown is the fabulous symphonic organ in the Duke's Hall, built just last year by Orgelbau Kuhn. Recent study trips to Hamburg and Paris have proffered access to historic instruments; these trips have been complemented by masterclasses given by world-renowned specialists in Continental traditions.

The Academy's focus on chamber music extends to the organ department, with students regularly undertaking ensemble projects in collaboration with the other departments. We're also encouraged to take advantage of the unrivalled music scene in London (both in churches and concert halls) — our teachers really appreciate how beneficial these experiences are in the course of our individual musical development.'

Head of Organ
David Titterington
MA, Hon DMus, Hon DUniv, Hon FRCO, Hon RAM
Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses worldwide and is a member of many international juries. Has premiered many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. Artistic Director of St Albans International Organ Festival and Organ Curator at St John's, Smith Square.

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002 a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions. The four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument.

The new Sir Elton John/Ray Cooper Organ, built by Orgelbau Kuhn, was installed in the Duke's Hall in 2013. You can find specifications of the three-manual symphonic instrument, along with a record of the building and installation process, at www.ram.ac.uk/organ.

A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in 2004.

Undergraduate students take weekly academic classes in addition to their weekly individual lessons.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

Other areas of study for both undergradates and postgraduates include Masterclasses and Performance Classes, Performance Practice, Specialist Keyboard Skills for Organists, Technique Classes, Organology, Chamber Music, Study Trips, Harmonium and Art of Teaching.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Welte Restored', a recording on the unique recently-restored organ at Salomons near Tunbridge Wells, was released in 2011. The release features automatic Orchestrion rolls, Philharmonic rolls recorded by famous organists of the day, and more conventional performances made by Academy students. It was prepared in collaboration with Canterbury Christ Church University and can be heard at www.ram.ac.uk/music

'Grand Chorus', a double-CD of 22 historic and important organs south of the Thames, was recorded in collaboration with the Southwark and South London Society of Organists.

Professors of Organ

Gerard Brooks MA, FRCO, PGCE (Improvisation)
Clive Driskill-Smith MA, MPhil, FRCO, ARCM
Susan Landale BMus, Hon ARAM, Hon FRCO
William McVicker BA, PhD, LRAM, ARCO, Hon FIMIT, Hon ARAM (Organology)
Anne Page BMus, Hon ARAM (Harmonium)
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
David Titterington MA, Hon DMus, Hon DUniv, Hon FRCO, Hon RAM

Visiting Professors

Bine Katrine Bryndorf (Royal Danish Academy)
Jon Laukvik (Stuttgart Hochschule)
James O'Donnell MA, FRCO, Hon RAM, FRSCM, KCSG, Hon DMus
Lionel Rogg Hon DMus, Hon FRCO

LRAM (Art of Teaching) and Junior Academy

Anne Marsden Thomas BMus, FRCO, FRSCM, ARAM, Dip RAM, LRAM, ARCM

'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'
Choir and Organ magazine

Recent Student Successes

Matthew Martin (2000)
Organist, The London Oratory

Stephen Grahl (2003)
Organist & Director of Music, Peterborough Cathedral

Daniel Cook (2003)
Sub-Organist, Westminster Abbey

Bart Jakubczak (2003)
Organ teacher, Fryderyk Chopin University of Music, Warsaw; Prix de la Presse, Lausanne International Bach Competition

Thomas Wilson (2006)
Precentor, Westminster Cathedral; Director of Music, St Mary's Cathedral, Sydney

Arnfinn Tobiassen (2007)
Kantor, Avaldsnes Church, Norway

David Pipe (2007)
Assistant Director of Music, York Minster

Peter Holder (2013)
Sub-Organist, HM Chapel Royal, St James's Palace

Ourania Gassiou (2006)
Organist-in-residence, The Megaron, Athens

Joseph Beech (current student)
Organ Scholar, The London Oratory

Alexander Binns (current student)
Organ Scholar, Southwark Cathedral

Jeremy Lloyd (current student)
Organ Scholar, Peterborough Cathedral

Michael Papadopoulos (current student)
Organ Scholar, St Albans Cathedral

Department Administrator:
Eileen-Rose McFadden Hon ARAM
Telephone 020 7873 7351
Email organ@ram.ac.uk
Open Day: Spring 2015

Classical Accordion

www.ram.ac.uk/accordion

Bartosz Glowacki
'The Royal Academy of Music truly is the place where you can fully explore yourself as a musician. Here you can meet the greatest musicians face to face, and learn from everything that they say and do. For me, the Academy creates so many fabulous opportunities to develop every aspect of my musical education, and to prepare for my future career.

Thanks to the Academy, I have performed in great venues like Wigmore Hall, Royal Festival Hall and the Purcell Room. The happiest thing for me is seeing evidence every day that the classical accordion is in symbiosis with the Academy's life. Here, we accordionists can collaborate with and be inspired by other musicians in chamber music — and together with promising composers we can create a magical world of sound.'

Head of Classical Accordion
Owen Murray
GRAM, DipRAM (Copenhagen), Hon RAM
Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Music Teacher Education, principal subject accordion in 1980 and the Diploma (Soloist) in 1982. Many recitals both in the UK and overseas. Pioneering founder of the Academy's Accordion department, Head of Classical Accordion since 1986, awarded Honorary Membership of the Academy in 1993.

The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertoire, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms debut with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006 three students and Owen Murray were invited by György Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Iñaki Alberdi, Jon Faukstad, Lars Holm, Friedrich Lips, Matti Rantanen, Mie Miki, Massimiliano Pitocco, Viacheslav Semionov, Oleg Sharov, Peter Soave and Mika Väyrynen.

In December 2010 Owen Murray became the first Briton to be awarded the prestigious 'Silver Disk' for special accomplishments in the field of accordion culture.

Head of Classical Accordion
Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

Visiting Professor
Friedrich Lips (Moscow), Hon ARAM

'Murray is an inspirational teacher'
The Times, January 2007

We run a four-year BMus undergraduate programme and MA and MMus programmes of 1–2 years. At post-Masters level we offer a one-year Professional Diploma and one-year Advanced Diploma.

Recent students
Search YouTube for performances by recent students including
> Amadej Herzog
> Servane Le Moller
> Martynas Levickis
> Rafal Luc
> Milos Milivojevic
> Ksenija Sidorova
> Borut Zagoranski

Photo: Owen Murray (left) with Visiting Professor Friedrich Lips.

2013–2014 Highlights
> Two Accordion Showcase concerts in the Academy's David Josefowitz Recital Hall
> Martynas Levickis (2012 graduate) secured a five-CD contract with Decca
> Bartosz Glowacki performed in Luke Bedford world premiere at Linbury Studio Theatre, Royal Opera House; solo recital at Sanok Accordion Festival, Poland; recitals with Deco Ensemble at Bristol's Colston Hall, University of London Senate House and Wigmore Hall; work with City of London Sinfonia and Welsh National Opera
> Ilona Kukka Onnetar and Katariina Ahjoniemi performed in Jonathan Dove's The Adventures of Pinocchio

Department Administrator:
Karen Ingram BA, Hon ARAM
Telephone 020 7873 7380
Email accordion@ram.ac.uk
Open Day: Thursday 13th Nov. 2014

Research

www.ram.ac.uk/research

Research at the Academy is centred on the interaction of performers, composers and scholars. We maintain a strongly collaborative environment, in which intellectual and creative curiosity is encouraged in both students and staff alike. An evolving dialogue between all members of our community aims to re-evaluate and build on our musical heritage and performance traditions, and to generate new types of creative practice.

Much of the research activity is 'practice-based', focused on the practical aspects of music in the areas of performance and composition. This encompasses the analysis and application of collection materials (including manuscripts, marked scores, historic instruments, and museum artefacts) as well as the critical and reflective study of practice itself. In addition, staff researchers have collaborative relationships with researchers from other disciplines, including instrument-making, the visual arts, architecture, art history, museum curatorship and computing.

Research by staff at the Academy informs and enhances all areas of teaching, whether through testing the boundaries of innovative professional practice, the exploration of performance traditions and key historical figures, or the currency of academic modules. The Academy's regular research events are open to students, staff and members of the public. These include interviews with leading figures from the music profession, lecture recitals, academic papers and experimental workshops. The research events are filmed for archival purposes and make up the Academy's Performance Research Collection.

The world-leading quality of research at the Academy was recognised in the 2008 Research Assessment Exercise, where the Academy was rated highest of the UK music conservatoires in terms of research quality. The Academy has a successful record in attracting research funding, and is unique among the conservatoire sector in having two AHRC Fellows in the Creative and Performing Arts.

The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. Students work with an individual supervisor and a team of creative staff at the Academy to develop their work through engaging in a substantial research project. This will normally be directly connected to and driven by creative activity as a performer or composer but will also require a critical context and critical reflection.

The Academy aims to approach practice-based research in ways that are distinctive to the institution and its environment. These are encouraged through an ongoing series of research workshops and through educational developments on the taught degree programmes. Research degree students are thus invited to become part of an active community and to take a lead in furthering practice-based approaches to research questions and processes.

The Academy offers two-year MPhil and three-year PhD awards. Offered as awards of the University of London, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is the end of January each year.

Please email postgrad@ram.ac.uk if you have any questions about the research degree programme.

Teaching Delivery
For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as required.

Head of Postgraduate Programmes
Professor Neil Heyde **BMus, MMus, PhD, LMusA, Hon RAM**
As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the Œuvres Complètes de Claude Debussy and projects with the visual arts and film.

Professor Simon Bainbridge FRCM, Hon RAM
(Senior Professor of Composition)
Dr Amy Blier Carruthers BMus, MMus, PhD, LRAM
Dr Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer)
Sarah Callis BA, PhD, Hon ARAM
Gary Carpenter LRAM, Hon RAM, ARCM
Dr Philip Cashian BMus, DMus, Hon ARAM
(Head of Composition)
Roderick Chadwick MA, MMus, LRAM, ARAM
Briony Cox-Williams BMus, MMus, PhD, ARAM, FTCL
Hannah French BMus, MMus, LRAM
David Gorton BA, MMus, PhD, ARAM
(Postgraduate Tutor and Associate Head of Research)
Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM
(Head of Postgraduate Programmes)
Raymond Holden PhD, Hon ARAM
(Sir John Barbirolli Reader in Music)
Roy Howat MA, PhD, Hon ARAM (Keyboard Research Fellow)
Colin Huehns MA, PhD, ARAM
Timothy Jones MA, DPhil, LTCL, Hon RAM
Deputy Principal (Programmes and Research)
Daniel-Ben Pienaar BMus, MMus, DipRAM, FRAM
(Curzon Lecturer in Performance Studies)
Christopher Redgate ARAM
(AHRC Creative and Performance Research Fellow)
David Sawer BA, DPhil, Hon ARAM
Peter Sheppard Skærved LRAM, FRAM
(Viotti Lecturer in Performance Studies)
Nick Smart BABM, PGDip, LGSM, Hon ARAM
(Head of Jazz Programmes)
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer in Music)
Nicholas Walker LRAM, ARAM

Adriana Festeu

'My studies at the Academy began with Royal Academy Opera, where I had the opportunity to work on roles with the Academy's internationally renowned coaches and teachers. Thanks to them I discovered the importance of selecting repertoire that fits perfectly with a singer's voice-type. Those two years have proved pivotal in my development as a singer as I questioned my own vocal category. It was at this point that I became interested in the Academy's research programme, which is performance practice-led.

My PhD research focuses on the female 'zwischenfach' voice, which is loosely defined as a category between the soprano and mezzo-soprano. Since vocal classification can sometimes be controversial, I set out to investigate the vocal characteristics of this voice and its most suitable repertoire. Research methods include score analysis and auto-ethnography centred on my own repertoire; interviews with reputable opera singers, conductors and casting agents including Frederica von Stade, Jennifer Larmore, Jane Glover, as well as my own teacher, Lillian Watson, are also assisting me in understanding this voice category. All of these have contributed to the development of a disc of arias, which will aim to capture my 'optimum repertoire' and inform my approach to auditions and my professional practice more widely.'

MPhil/PhD in Performance Practice

Aims

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in practice-based or practice-focused research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the music profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights and new knowledge within performance research.

Entry

On application (to MPhil in the first instance), you will submit a detailed research proposal of around 2,000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

Assessment

Submissions can range from a Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) to a written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required. The written commentary accompanying a Performance Portfolio submission should articulate and provide a context for the performance-driven research questions governing the submission as a whole and should make clear the significance of the performances by employing academically appropriate lines of enquiry.

Supporting Studies

Research students attend and take part in doctoral seminars, research skills training and performance research events.

MPhil/PhD in Composition

Aims

The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you to extend your scope and effectiveness as a composer, while offering you a training relevant to the task of teaching or lecturing in composition.

Entry

On application (to MPhil in the first instance), you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

Assessment

As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.

Life at the Academy

Facilities at the Academy

The Academy includes all the requirements of a modern conservatoire:

- over 100 teaching and practice studios, rehearsal and lecture rooms
- an extra 18 practice rooms plus two chamber music spaces at Cross Keys Close: the new practice and rehearsal centre a few minutes' walk down Marylebone High Street, opened in January 2014
- several large concert rooms
- the 120-seat David Josefowitz Recital Hall
- the Sir Jack Lyons Theatre
- the Duke's Hall, a 400-seat concert venue
- recently updated recording studios, with audio links to major performance spaces throughout the building
- a fully up-to-date Creative Technology Suite
- a well-equipped library
- an excellent canteen serving healthy and value-for-money meals, including vegetarian options
- a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts regular public research events
- the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations. Cross Keys Close is open 8am–9pm Monday to Saturday and 10am–6pm on Sunday during term time.

London
Britain's capital is an exciting and inspiring city. Over one third of London's residents were born outside the UK, and more than 300 languages are spoken here: as one of the world's most cosmopolitan cities, it offers an unrivalled range of cultural and leisure activities.

The Academy is outstandingly located at the apex of Regency London, within easy reach of many of the city's finest cultural institutions, including the Royal Academy of Arts, Wigmore Hall, Kings Place, the Wallace Collection, Asia House, the British Museum and the National Gallery.

At the Academy, you will study only minutes away from the green spaces of Regent's Park and the many vibrant restaurants, bars and shops of Marylebone Village. Our location at the heart of the transport network provides easy access from all parts of London and beyond.

Living accommodation
The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

Computers and e-learning
The Academy is enabled for wireless internet access from students' personal computers and mobile devices. Students have free access to an Academy email address and the internet as well as to an increasing range of online academic resources. Computer workstations are available throughout opening hours, equipped with the latest software, including word-processing, spreadsheets, desk-top publishing and music notation. Students benefit from a dedicated printing system with multi-function devices distributed throughout the building.

As well as recording and video editing studios, there is a computer room with specialist audio-editing and composition facilities.

Instruments
The Academy's collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. See page 50 for details.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

Students' Union
The SU supports various societies, provides welfare and international representation, and holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic committees.

Social events are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises themed parties, karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

Junior Academy
Junior Academy offers courses at the Royal Academy of Music on Saturdays for talented and committed young musicians of secondary school age (12–18) as well as a dedicated Junior Jazz course. Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from Junior Academy at the main Academy address; telephone 020 7873 7380; email juniors@ram.ac.uk

Museum, Library and Collections
See page 50.

Performance

Director of Artistic Planning
Nicola Mutton BA, Hon ARAM

Telephone 020 7873 7327
Email concerts@ram.ac.uk

www.ram.ac.uk/events

See page 4 for recent highlights.

John Adams

Principal Guest Conductors
Yan Pascal Tortelier Hon RAM
Trevor Pinnock CBE, Hon RAM
Klemperer Chair of Conducting
Semyon Bychkov
Visiting Professor of Music
Pierre-Laurent Aimard Hon RAM
Menuhin Professor of Music
Maxim Vengerov Hon RAM
Sir Colin Davis Fellow of Conducting
Robin Ticciati

Senior Concert & Orchestra Manager
Liz Williams BMus, Hon ARAM
Concert & Orchestra Manager
Rosie Larkins BMus
Orchestral Librarian
Stuart Garden DipTCL
Concerts & Prizes Administrator
Francesca Johnson BA
Concerts & Programmes Administrator
Kathleen Rule BA, MA
External Bookings Manager
Lizzie Sambrook BA, MA

Performance is the key focal point of study at the Academy. Our training prepares students for an increasingly demanding and diverse professional life and encompasses chamber, symphonic and operatic repertoire, historical performance, media music as well as musical theatre and jazz.

Orchestral Training
Orchestral training is delivered through a range of quick-learn projects, designed to reflect the time-critical rehearsals of professional orchestral life, as well as more intensive projects. Such distinguished conductors as Martyn Brabbins, Semyon Bychkov, Sir Mark Elder, Edward Gardner, Trevor Pinnock, Jac van Steen, Robin Ticciati and Yan Pascal Tortelier visit regularly to work with Academy orchestras. Special orchestral and ensemble projects are also devised by Pierre-Laurent Aimard, Visiting Professor of Music.

Royal Academy Opera productions give orchestral students valuable experience of this important area of work, teaching them the particular skills required in the opera pit.

Sectional rehearsals for all orchestral projects are led by experienced players from the UK's major orchestras.

The Academy holds the Association of British Orchestras' Bronze Charter, confirming its commitment to best practice in all orchestral activities.

Many Academy students play in the European Union Youth Orchestra, Gustav Mahler Jugendorchester and Britten-Pears Orchestra.

Chamber Music
Students are expected to become versatile and experienced chamber musicians. Coaching is available from all Academy professors: those who have special responsibility for this important area include members of the Alberni, Maggini, Endellion and Badke Quartets. The RTÉ Vanbrugh, Emperor and Wihan Quartets are frequent visitors. Ensemble Study Days, taking place at least once a term, give serious ensembles specialised coaching and advice from a team of Academy and external chamber musicians. The fast-track Davey-Poznanski Scheme, for up to four quartets selected by competitive audition, provides extra opportunities and dedicated support for keen and talented ensembles. Mentoring for first-year students is also available from the CAVATINA Chamber Music Fellow students, who assist with practical challenges and offer peer support. Many past Chamber Music Fellows — including the Aurora Orchestra, Badke Quartet, Jerusalem Quartet, Leopold Trio and Fournier Trio — have gone on to establish prominent international careers.

Performances by chamber ensembles are an integral part of Academy life. In addition to their programme requirements, students are invited to perform in the high profile public Tuesday and Thursday series and 'Free on Fridays' lunchtime concerts, as well as composer festivals and numerous recital series in London and further afield. Eminent chamber musicians provide coaching for all concerts and projects.

Contemporary Music
The Academy is particularly active in new music. The Academy Manson Ensemble regularly takes part in side-by-side projects with London Sinfonietta and performs in major festivals around the UK. 'Mainly New' projects offer student instrumentalists and composers the opportunity to work with leading composers.

Composer-performer collaborations take many shapes and sizes, ranging from regular projects led by Visiting Professor Sir Peter Maxwell Davies to collaborations with choreographers and animators.

Historical Performance
The firmly established Academy Baroque Orchestra and the Becket Ensemble perform under Margaret Faultless, Laurence Cummings and Rachel Podger. The acclaimed Academy/Kohn Foundation Bach Cantata Series offers professional performance opportunities to vocal and instrumental students.

Brass Ensembles
Brass ensembles of all shapes and sizes, including Royal Academy of Music Brass Soloists, Symphonic Brass, Brass Band, Trombone Choir and Horn Ensemble are particularly active in the Academy's diary, with numerous projects every term.

Wind Ensembles
Wind ensembles, like brass ensembles, continue to produce a fine range of acclaimed recordings on the Academy's label of seminal works for wind ensemble and arrangements of major works: see opposite. Termly concert projects give students the opportunity to explore core symphonic wind repertoire.

String Ensembles
The Sainsbury Royal Academy Soloists, a string ensemble of fourteen players selected by audition and directed by Clio Gould, perform around the UK and internationally. Recent concerts have taken place at Wigmore Hall, Bath Abbey and the Bury St Edmunds Festival. The Soloists have also toured Korea under the direction of Jack Liebeck.

Jazz
Each year wind, brass and percussion students have the opportunity to collaborate with the jazz department, working with eminent jazz musicians including Iain Ballamy, Paul Clarvis, Peter Erskine, Dave Holland, Joe Locke and Keith Nichols.

Trevor Pinnock

Christoph von Dohnányi

'The Royal Academy is internationally known and recognised as representing the highest values of music and musical society'
Daniel Barenboim

'The Royal Academy of Music... a place from which lots of wonderful music emanates'
Sean Rafferty on BBC Radio 3

'The Academy's jazz programme has produced a remarkable crop of newcomers in recent times'
The Guardian

Massaki Suzuki

Musical Theatre

Students from all departments are able to work with successful West End musical directors in an annual Christmas Show, Agents' Showcase and two major summer productions. In 2013, the Musical Theatre Company recorded a full two-hour programme for BBC Radio 2's Friday Night is Music Night with the BBC Concert Orchestra and Academy alumni.

External bookings

The Academy secures over 400 bookings for students each year to provide performance experience as well as the opportunity to gain valuable external contacts and develop their professional skills. These opportunities include paid recitals in leading UK festivals and venues, as well as corporate and private events.

Creative Music Leadership

The Academy is committed to widening participation. See Open Academy, page 46.

Competitions

The Academy encourages students to participate in internal and external competitions, giving opportunities to learn new repertoire, as well as to gain experience performing to distinguished adjudicators and to the public.

Recordings and Media Music

In Music and Media Application sessions, orchestral students work with Academy composition students and an experienced recording engineer and skilled session conductor/composer, to gain experience in media sessions such as working to a click track.

Students have access to state-of-the-art music software and professional-quality studios designed to enhance the learning experience and stimulate musical creativity. The Academy studios are set up for small-scale recordings and can also link to a number of rooms around the Academy for larger recording projects. Complete video production facilities allow filming through to final delivery on DVD using industry-standard equipment and software to produce professional-quality results.

The top-quality recordings on the Academy's own ever-expanding label (see www.ram.ac.uk/music) are regularly broadcast on national and international radio and can be heard online at Spotify and the Naxos Music Library. Selected recordings are sold by iTunes and other online retailers, and are distributed to shops throughout the UK. All proceeds are used to fund future recordings.

Recent releases include:

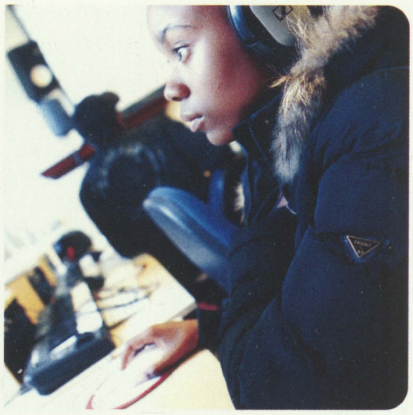
> Trevor Pinnock conducts the premiere recording of Anthony Payne's chamber reduction of Bruckner's Second Symphony: the second in a series of Academy releases on the Linn label, taking inspiration from Schoenberg's Society for Private Musical Performances.
> Reich for percussion: seminal and diverse works dating from 1971 to 2005.
> Trevor Pinnock conducts Mahler's Fourth Symphony in miniature on Linn.
> Frank Zappa: Manson Ensemble conducted by Franck Ollu. New arrangements of classic Zappa songs as well as pieces he wrote for Ensemble Modern and Ensemble Intercontemporain.
> American Icons: Works for brass by Copland, Gershwin, Barber and Bernstein. Academy Symphonic Brass conducted by the late James Watson. 'This CD is a "must buy" recording' — The Brass Herald.
> Richard Strauss: Complete works for brass. Academy Symphonic Brass conducted by the late James Watson.
> Richard Strauss: Complete works for wind ensemble. Royal Academy of Music Symphonic Wind conducted by Keith Bragg. 'It's a magnificent performance' — Gramophone.
> Song Circle's third recording: 'Goethe's Girls and Mörike's Men'.

Open Academy

Head of Open Academy
Julian West BA, Hon ARAM

Open Academy Administrator and Projects Manager
Cate Dennes BA, PGCE

Telephone 020 7873 7442
Email openacademy@ram.ac.uk



'The courses at the Academy were a revelation for me. They showed me ways in which I could use my musical abilities to contribute to society... whilst still seeking performing opportunities of the highest standard. I've been made a more versatile and employable musician'
Adam Clifford, percussionist and Academy alumnus

'I had no idea that what I wrote could be so important'
Open Academy participant's comment

Open Academy combines a series of creative projects which challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy extends this opportunity beyond enrolled students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative creative learning and participation projects, and discovering an application of their skills beyond the traditional concert platform.

Creative Music Leadership
Widening participation initiatives are now part and parcel of the work carried out by all UK orchestras, opera companies, festivals and concert venues. Indeed they are intrinsic to the very identity of many organisations, often with principal players and leading artists shaping and guiding the programmes of work. Skills and experience in working in this field are highly valued by employers. A young, relatively unknown ensemble who are able to approach a festival with a good biography, an exciting evening programme, *and* an afternoon workshop to engage with a wider audience, are much more likely to get the gig. Similarly, composers, singers and jazz musicians are finding increasing amounts of their work, and career satisfaction, in engaging with people creatively, away from the concert platform.

All undergraduates are given the opportunity to participate in Creative Music Leadership projects, and to gain experience in creative leadership. Working as an intern with an experienced leader and partner organisation, students devise and deliver professional education projects whilst receiving training 'on the job'. Sessions with top workshop leaders, performers, composers and teachers cover such topics as collaborative composition, improvisation, project planning, performing for new audiences and evaluation. Project partners include Wigmore Hall, Spitalfields Music, Orchestra of the Age of Enlightenment, English Touring Opera, Glyndebourne Opera and Kings Place. Projects often take the opportunity to draw on the skills of the many eminent musicians who visit the Academy, including Sir Peter Maxwell Davies, Edward Gardner, Sir Mark Elder and Yan Pascal Tortelier.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled workshop musician by taking a specialist, hands-on 'Advanced Creative Music Leadership' option in their fourth year. Postgraduates can explore work in this field as part of their professional portfolio.

'I think this sort of initiative is beneficial to everybody. The higher-education students get a welcome reality-check on the perception of their art and skills, while also getting a preview of the intricacies of teaching... The pupils get an insight on what higher studies involve and on the role of music in life, and boosts their confidence in their abilities to create something beautiful, which can be simultaneously ephemeral (as a product) and long-lasting (as a learning experience). But maybe more importantly, such events have repercussions on surrounding communities beyond the visibility of the events themselves. While not requiring extensive amounts of resources, they propagate values and skills across a group of people and induce creative exchanges, giving participants and their relationships the chance to experience (or witness) possibly life-changing moments and a sense of belonging to their community, and maybe something even greater'
Creative Music Leadership alumna

'The children came back to school full of utter excitement and enthusiasm; the very special atmosphere rubbed off on and inspired them more than we could have predicted!'
Primary Music Teacher

Music Business

Head of Professional Development
Marc Ernesti BA, MMus

'For proximity to the upper echelons of the classical world, the Royal Academy of Music is nigh on unbeatable... A healthy professional development scheme means that students are regularly involved in numerous and varied external bookings — and, for many students, only the legacy and legend of London's classical music scene will do'
Muso

The Royal Academy of Music is acutely aware of just how quickly the music profession changes, which creates opportunities for those who understand the mechanisms behind these changes and are prepared to adapt.

Our new Music Business strand strives to equip students with a critical understanding of key concepts and processes in the music business, and the supporting skills needed to harness opportunities the future industry will hold.

This strand combines structured course offerings and academic supervision; placements with major industry players for those so inclined; individual career support and further resources; and it also has an active agenda in mostly practice-led research and consultancy, which has included work on national cultural treasures such as the centenary of Britten's birth in 2013 or, currently, a major music software application.

Whether students opt for self-contained workshops or choose to further specialise in Music Business and Management during their studies, there are ample opportunities for networking, academic and personal career development.

In addition to Academy faculty and staff who hold particular expertise in the Music Business, we are proud of a dynamic network of external mentors from the music sector on our team, including:

Meurig Bowen
Director, Cheltenham Music Festival

David Butcher FRSA
Chief Executive, Britten Sinfonia

Jonathan Irons
Promotion Manager, Universal Edition, Vienna

Dr Sibylle Jackson
Director of Artist Management, Hazard Chase Ltd

Mentors complement the teaching provision and, in some cases, also supervise industry placements for those choosing the Music Business strand during the course of their studies.

Industry placements
At the Academy we believe that a sophisticated understanding of the music business is part of being a step ahead as a well-trained, professional musician. Industry placements can play an important role in that, and the internships with one of our first-class partner organisations are an opportunity to complement your principal study or other musical interests, and enrich your education. All internships are intended to acquaint you, from the inside, with processes and procedures in the music business; in addition, they will equip you with transferable skills and additional expertise that will be useful whether your aspiration is a portfolio career or a self-governed ensemble — which, after all, could be anything from your own duo right up to the Berlin Philharmonic.

'The Professional Development Adviser and I have worked really closely. I had a very clear plan of what I wanted to achieve while I was here, and they have been a great resource for me. Professional Development is hugely worthwhile. Most musicians are freelancers, and having a business brain is hugely important. So many people try and do it on their own when they don't need to'
Sasha McCulloch, Master's student cellist

Student Support

Sir Mark Elder

Reinhold Friedrich

Pastoral and Academic Support
See Tutors, pages 52 and 54

Counsellor/Co-ordinator Student Support
Dani Singer BA, PGDip, MAPC, UKCP / BACP Snr Accr, Hon ARAM

Access and Disability Judith Fink

Additional Support Tutor (dyslexia/ dyspraxia): Paula Bishop-Liebler
BA, MMus, DipRSA SpLD, LRAM, ARAM

Head of Alexander Technique
Paul Moore LTCL, MStat, Hon ARAM

The Academy provides a range of well-established support provisions, co-ordinated by the Counsellor.

Alexander Technique
The Academy has taught Alexander Technique for over twenty years. Students normally receive twenty lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury.

Noise and Avoiding Hearing Loss
The Academy takes students' long-term health very seriously. We have extensively monitored sound levels in a wide range of Academy rooms, and the results are used to schedule rehearsals and allocate students to projects to avoid excessive weekly exposure. All students attend compulsory noise seminars and undertake audiometric (hearing) tests.

Counselling
The Counsellor provides a free, confidential service to all students. This encompasses emotional support, general welfare and performance-related health concerns. Psychology-based performance classes are available to help students enhance their performance.

Chaplain
The Academy has access to a Chaplain who serves the pastoral and spiritual needs of the Academy community, of all faiths or none.

Dyslexia and Disability
The Academy has extensive experience of supporting students with specific learning difficulties and disabilities. We are pleased to offer in-house support from a specialist in music and specific learning difficulties. We also co-ordinate any access arrangements, usually through our Personal Learning Plan scheme. This is a confidential service available to applicants and students.

Health
The Academy has close links with the local medical practice, Paddington Green Health Centre, where the doctors (GPs) have expertise in working with musicians and can help access a broad range of medical specialists.

Please contact Dani Singer, email d.singer@ram.ac.uk, if you have questions about any of the areas above.

Career Development
In addition to structured courses, workshops and the study-specific professional development offered by departments, students are supported through individual career advice.

See also 'Music Business', page 47.

Financial Assistance
The Academy is able to assist some students towards the costs of their fees and living expenses. See page 58, and www.ram.ac.uk/financial-support

Equality and Diversity
The Academy values and promotes an inclusive learning environment where all students may thrive and realise their full potential. Our aim is to provide a welcoming and accessible environment for all students, staff and visitors, free from discrimination.

Our Equality and Diversity policy, Equality Scheme, Objectives and Action Plan set out how we aim to promote and advance equality and diversity here at the Academy. Further information is available at www.ram.ac.uk/equality.

If you would like to receive this prospectus (or sections of it) in alternative formats, please contact publicity@ram.ac.uk

International Students

English Language Tutor (Postgraduate)
Janet McAlpin MA, PGDip, Hon ARAM

English Language Tutor (Undergraduate)
Gill Barnes BA

Arguably no city in the world offers the diversity of London. The Academy's truly international community is similarly varied, with many cultures and nationalities represented.

The Academy has a team of specialists dedicated to supporting students who need to develop their communication skills in English. Our English Language teachers have much experience with coaching students from all over the world, and they have expertise in music and the arts.

Depending on their particular needs, some students will be required to attend an intensive English course at the Academy before the start of the academic year. Others will attend weekly classes throughout the academic year in support of their programme of study.

In addition, all students can benefit from the Help Desk. This is a tutorial facility for students seeking help or advice for specific communication tasks, or for those who want to top-up particular English skills.

Information for international students is issued annually and the Admissions Officer is pleased to give advice. For visa information see www.ram.ac.uk/international-students.

In 2012–13, international students at the Academy came from Armenia, Australia, Austria, Azerbaijan, Belgium, Bulgaria, Canada, Chile, China, Colombia, Costa Rica, Croatia, Czech Republic, Denmark, Eire, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Israel, Italy, Japan, Jordan, Kazakhstan, Korea, Latvia, Lithuania, Malta, Mauritius, Netherlands, New Zealand, Norway, Oman, Philippines, Poland, Portugal, Romania, Russia, Serbia, Singapore, Slovenia, South Africa, Spain, Sweden, Switzerland, Taiwan, Thailand, Trinidad & Tobago, Turkey and the USA.

Alumni Network

Head of Alumni Development
Ruth Byrchmore BMus, MMus, FRAM

Alumni Network Producer
Helen Wills BA, Hon ARAM

The Alumni Network offers support for your transition from student to graduate and beyond, providing all former students of the Royal Academy of Music with a wide-ranging professional support service and social network, whether they graduated many decades ago or within the last few years. Membership is free to all alumni who have studied at the Academy for a minimum of one year.

When you graduate you will automatically join the Alumni Network, which will give you immediate access to a worldwide community of Academy alumni. You'll be able to access job listings, professional development opportunities and alumni news, and events. You will also be eligible for an Alumni Card which carries with it a range of benefits.

The Alumni Network has also set up a number of international offices which are supported by a team of alumni ambassadors who provide local information, assistance, networking and event opportunities for returning, travelling and already residing alumni.

Over the years, wherever you are in the world, you can use the Alumni Network to reunite with old friends and share news, and take advantage of the benefits and discounts on offer.

The annual concerts and social events calendar forms the backbone of a living and relevant Alumni Network. Many events are linked directly to the Academy's main schedule of public performances, but also included is a range of exclusive alumni-only events, including behind-the-scenes insights, receptions and pre-concert talks. Family workshops and reunions also form part of the annual social calendar for Alumni Network members.

See www.ram.ac.uk/alumni for more details.

Museum, Collections and Library

Deputy Principal (Programmes and Research)
Timothy Jones MA, DPhil, LTCL, Hon RAM

Museum and Collections
Telephone 020 7873 7443
Email museumandcollections@ram.ac.uk

Head of Museum and Collections
Angela Doane MA, MLSci
Curator of Art and Iconography
Janet Snowman MA, Hon FRAM, FRSA
Curator of Instruments
Barbara Meyer
Exhibitions and Collections Curator
Joanna Tapp MA
Instrument Loans Co-ordinator
Samantha Self MA
Digitisation Assistant Ian Brearey

Library
Telephone 020 7873 7323
Email library@ram.ac.uk

Librarian
Kathryn Adamson MA, Dip Lib, Hon FRAM
Assistant Librarians
Rosalind Cyphus BMus, Dip Lib, Hon ARAM (Systems management)
Adam Taylor MSc (Cataloguing)
Library Assistants
Lesley Daniel MSc, Andrew Morris BA, Claire Sharpe MA, Ilse Woloszko GradDipMus
Special Collections Cataloguer
Barbara Diana PhD

Museum
The Academy is home to world-renowned collections of musical materials that enrich our performance culture, inform our teaching, focus our scholarship, and form a visible, public symbol of our shared musical heritage. The Royal Academy of Music Museum contributes to music's capacity to inspire, unite, console and stimulate. The Museum exists for the benefit of all Academy students and staff past and present, and the general public.

Housed in the Academy's no.1 York Gate, an 1823 building by John Nash and designed as part of the approach to Regent's Park, the galleries include early pianos and famous violins, manuscripts from the Library Special Collections, images and other artefacts, plus a programme of temporary exhibitions and displays. The Academy's Museum regularly holds lecture-recitals, seminars, workshops and other events, which include performances that draw upon the Academy's collections.

Collections
The Academy holds a treasured collection of over 250 stringed instruments. It includes a world-leading group of Cremonese instruments by such makers as Antonio Stradivari, Nicolò Amati, Andrea Guarneri and Giovanni Battista Rogeri. This is an important playing collection for students, recent alumni and some staff, as well as being used for research and display.

The Academy's keyboard collection showcases the development of the piano from 1764 to 1850. It features English, French and Viennese-style pianos, and highlights links between the instruments and makers, composers and performers. These keyboard instruments are maintained to playing standard, are available to students to enhance their studies, and can be seen by the visiting public.

In the Museum 'War Music: Notes from the First World War' (April 2014 to March 2015) is a temporary exhibition exploring music from the battlefields, concert halls and camps of the First World War — part of the global centenary commemorations.

The Academy holds a wide variety of other important collections. Other instrumental collections include horns formerly owned by Aubrey and Dennis Brain, early instruments from the collection of David Munrow, and the Becket Collection of period instruments which enables students to gain experience of performance on period instruments.

Many important artworks, prints and drawings, photographs and other iconographic materials, are accessible online through the Academy's online catalogue. More information about the Museum, its collections and activities is available via www.ram.ac.uk/museum

The Library has the facilities one would expect for undergraduate and postgraduate students, and also has historical collections of international significance making it a recognised centre for research. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library has over 200,000 items, including autograph materials by Beethoven, Mendelssohn, Liszt and other seminal nineteenth-century figures. There are also remarkable collections of performance materials, ranging from sixteenth-century lute books in the Robert Spencer Collection to autograph manuscripts by Purcell, Sullivan, Vaughan Williams and other leading composers, to marked scores from the collections of Sir Henry Wood, Sir John Barbirolli, Lord Menuhin, Otto Klemperer and Sir Charles Mackerras, which offer unique insights into the working methods and interpretative ideals of these twentieth-century giants.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer. The Orchestral Library is administered by the Concerts Department (see pages 44–45).

Programmes of Study & How to Apply

Undergraduate Programme (BMus) and Year-In Programmes

Head of Undergraduate Programmes
Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP

BMus Year Tutors
Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM
Timothy Bowers BMus, DPhil, FRAM, ARCM
John Hutchins BMus, LRAM, ARAM
Martin Outram MA, FRAM

Principal Study
This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. A small number of Second Study opportunities are available through competition, and in many cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June and through various Faculty Activities.

The Tutor System
The four BMus Year Tutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

Professional Development Activity
Orchestras and Ensembles
In addition to regular chamber music, the Academy provides comprehensive orchestral training: see page 44.

Ensembles for Singers
These include choirs as well as varied classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

Jazz
The undergraduate jazz programme leads to a dedicated BMus (Jazz) degree. See page 17.

Composition
The Academy's undergraduate composition curriculum uniquely integrates the traditionally distinct areas of media and concert composition. See pages 14–15. As a student composer you will receive a rigorous and comprehensive technical training whilst learning to apply your skills by working regularly and closely with a variety of ensembles. From Year 3, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects.

Exchange Programmes
The Academy has exchange agreements with conservatoires across the world. These are normally for students on an undergraduate/first cycle programme who have reached the Academy's Year 3 entry level. The Academy has been awarded an Erasmus University Charter, and exchanges are also available with institutions in North America, Australia, Japan and Korea.

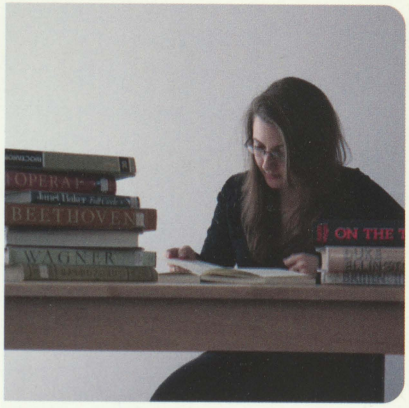
Exchanges can be for one term, one semester or a full academic year. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year Abroad studentship. Please ask your own institution's exchange co-ordinator for further information.

Year-In Programmes
If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study leading to a qualification, we offer Year-In opportunities. Further information is available from www.ram.ac.uk/year-in or from the Registry.

Year-In programmes provide you with tailor-made studies according to your individual strengths and needs with the same performance opportunities as are provided for degree students, and appropriate academic subjects. You will receive a transcript of your studies, but no award (degree or diploma).

The categories are:
Gap Year — if you wish to spend a year at the Academy after school and before taking up a full-time undergraduate programme at another institution. Audition requirements are the same as for BMus Year 1 entry.
Year Abroad — if you are a non-UK student on a music degree outside the UK and wish to incorporate studies at the Academy into your 'home' institution's degree programme, when there is no existing exchange agreement in place. Study can be for one term, one semester or a full academic year. We encourage you to commence the placement in September.
Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training.

Academic and Supporting Studies



'The Royal Academy of Music's big band showed the class of the emerging jazz generation'
The Guardian

'The performances were exceptional'
The Times

'Truly impressive facilities for performance and rehearsal'
The Guardian University Guide

Academic and Supporting Studies

Dominic Alldis Hon ARAM
Christopher Atkinson MA, PhD, PPRNCM, Hon ARAM
Harry Blake BA, MMus
Timothy Bowers BMus, DPhil, FRAM, ARCM
(Alan Bush Lecturer)
Paul Brough MA, ARAM
Ruth Byrchmore BMus, MMus, FRAM
Sarah Callis BA, PhD, Hon ARAM
Roderick Chadwick MA, MMus, LRAM, ARAM
Briony Cox-Williams BMus, MMus, PhD, ARAM, FTCL
Marc Ernesti BA, MMus
(Head of Professional Development)
Costas Fotopoulos BMus, MMus
Hannah French BMus, MMus, LRAM, ARAM
David Gorton BA, MMus, PhD, ARAM
Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP
Paul Harris FRAM, ARAM, GRSM, LRAM, ARCM, MTC (Lond), HonTCL
Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM
Alexander Hills BMus, MMus, PGDip, DMA
Raymond Holden PhD, Hon ARAM
(Sir John Barbirolli Reader in Music)
Colin Huehns MA, PhD, ARAM
Timothy Jones MA, DPhil, LTCL, Hon RAM
Deputy Principal (Programmes and Research)
Aya Kawabata BMus, MMus, LRAM
Peiman Khosravi MMus, PhD
Daniel-Ben Pienaar BMus, MMus, DipRAM, ARAM
(Curzon Lecturer in Performance Studies)
Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM
(Head of Choral Conducting)
Jeremy Summerly MA, MMus, Hon RAM
(Sterndale Bennett Lecturer in Music)
Nicholas Walker LRAM, ARAM (Keyboard Skills)
Julian West BA , Hon ARAM (Head of Open Academy)

Academic Studies

Academic Studies are essential to every student's creative development. A comprehensive range of courses is offered across the disciplines of History, Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

Techniques and Analysis

This two-year course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions. Electives in T&A are available in Years 3 and 4.

Introduction to Performance Traditions

An investigation of performance traditions and interpretative issues, which equips students with tools to investigate repertoire in both historical and contemporary contexts.

Topics in Western Music History

This module focuses on the musicological, social and political context of composers within the western art tradition, and includes formal chronological surveys of historical periods and discussions of selected works. This module questions and challenges received terms and definitions in music history.

Core modules develop essential areas of musicianship and introduce other vital literacy skills during Years 1 and 2 of the BMus. All subjects may be studied further at elective level.

Aural Skills

Compulsory during the first two years of the BMus, training focuses on pitch, rhythm, texture, timbre, tuning, analytical and stylistic awareness.

Keyboard Skills

This module covers score-reading, harmonisation, improvisation and accompaniment.

Introduction to Conducting

All students are taught the basic elements of baton technique, from beating patterns to influencing sonority.

Introduction to Technology

Students are introduced to recording techniques and use state-of-the-art software and studios in creative technology-based courses, which are designed to enhance the learning experience and stimulate creativity.

Principles of Education and Creative Music Leadership

These explore two strands of professional development: teaching skills and outreach. *Principles of Education* leads into the optional Licentiate of the Royal Academy of Music (LRAM) teaching diploma. Online registration for the LRAM begins in enrolment week, and there is a fee of £300. *Creative Music Leadership* is run by Open Academy (see page 46), and may be pursued at advanced level as an elective.

Electives

Offered from the third year onwards, electives encourage exploration of specific repertoire (e.g. Mozart Operas, Brahms, Messiaen, etc.) and development of areas of specific technical expertise (e.g. Instrumentation, Recording and Digital Editing, Historical Performance, Music Business and Management, etc.).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

Postgraduate Programmes

Head of Postgraduate Programmes
Prof. Neil Heyde BMus, MMus, PhD, LMusA, Hon RAM

Senior Postgraduate Tutor and Associate Head of Research
David Gorton BA, MMus, PhD, ARAM

Senior Postgraduate Tutor
Sarah Callis BA, PhD, Hon ARAM

Postgraduate Tutors
Harry Blake BA, MMus
Roderick Chadwick MA, MMus, LRAM, ARAM
Briony Cox-Williams BMus, MMus, PhD, FTCL
Amy Blier-Carruthers BMus, MMus, PhD, LRAM

The Teachers
Professor Simon Bainbridge FRCM, Hon RAM
Senior Professor of Composition
Philip Cashian BMus, DMus, Hon ARAM
Head of Composition
Anthony Gritten MA, MPhil, PhD, FRCO, FRSA, ACHEP
Alexander Hills BMus, MMus, PGDip, DMA
Raymond Holden PhD, Hon ARAM
Sir John Barbirolli Reader in Music
Roy Howat MA, PhD, Hon ARAM (Keyboard Research Fellow)
Timothy Jones MA, DPhil, LTCL, Hon RAM
Deputy Principal (Programmes and Research)
Daniel-Ben Pienaar BMus, MMus, DipRAM, FRAM
Curzon Lecturer in Performance Studies
Peter Sheppard Skærved LRAM, FRAM
Viotti Lecturer in Performance Studies
Jeremy Summerly MA, MMus, Hon RAM
Sterndale Bennett Lecturer in Music

Email postgrad@ram.ac.uk

Introduction
The Academy provides an enormous range of opportunities for postgraduate students, including a broad selection of elective professional development courses. In order to get the most out of this dynamic environment students are expected to take a proactive approach to their programme of study. Each department has fixed Principal Study requirements that set a carefully chosen range of professional criteria you need to be able to meet. In addition, all Master's degree students complete a Professional Portfolio that provides an open framework designed to encourage you to make the very best of the extraordinary range of opportunities available at the Academy. This ethos is carried over into project work for MMus and research degree students. The aim of the programmes is to provide the necessary encouragement and direction to help you get the most out of working with your peer group as well as from the expertise of staff and visiting specialists.

Our Range of Programmes
> Master of Arts in Performance (MA)
> MMus in Performance
> Master of Music (MMus) in Composition: see pages 14–15
> Master of Arts (MA) in Musical Theatre: see pages 20–21
> Professional Diploma (ProfDip)
> Advanced Diploma in Performance
> Advanced Diploma in Opera: see pages 10–11
> MPhil and PhD in Composition or Performance Practice: see pages 40–41

Which Programme is right for you?
The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA to doctoral studies.

If you are applying for the MMus, you must provide:
> One piece of academic written work
> A Project Proposal in which you describe your plans and aims for a potential research project. This proposal is primarily a way for us to gauge your readiness to undertake a research project: for more details, see www.ram.ac.uk/mmus-written-requirements

Programme Duration
The **MA** is normally a two-year programme, but in certain cases students can be allowed to take it in one year. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs and funding position. This can be reviewed during the first term of study.

The **MMus in Performance** options are similarly flexible, but the normal expectation is that studies will take two years. Only a small number of students are permitted to take the one-year option (which attracts a significantly higher fee).

The **MMus in Composition** is an intensive two-year (24-month) programme. In exceptional cases students can be allowed to take it as a one-year MA.

The **MA in Musical Theatre** and **Postgraduate Diploma in Musical Direction and Coaching** are both one-year programmes: see pages 20–21.

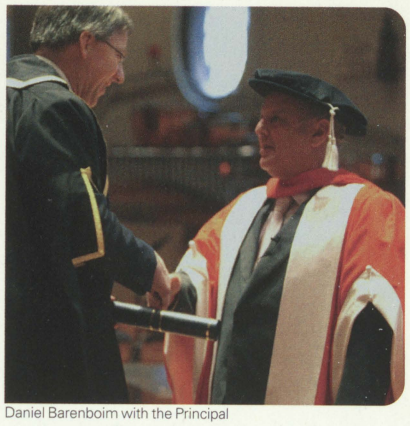
The nine-month **ProfDip** is for students who have identified a particular area of potential specialism. It provides a platform for specialist professional development. Applicants will normally have completed or be completing a Master's-level degree closely related to the proposed specialism.

The nine-month **Advanced Diploma in Performance** is designed for students who have achieved a Distinction at Masters level (or its APEL equivalent) to undertake a further year of intensive study, with a higher level of autonomy than in our MA, MMus and ProfDip programmes, and with an emphasis on innovative practice. In addition to principal study tuition students receive professional mentoring.

The **Advanced Diploma in Opera** is an intensive two-year (21-month) programme.

For the two-year **MPhil** and three-year **PhD**, which are both available in either **Composition** or **Performance Practice**, see pages 40–41.

Massaki Suzuki



Daniel Barenboim with the Principal

LRAM teaching diploma
Many postgraduates additionally choose to study for the Licentiate of the Royal Academy of Music (LRAM) teaching diploma. The diploma provides a comprehensive, practically-based introduction to the principles of teaching. Online registration for LRAM begins in enrolment week, and there is a fee of £300.

Introduction
Performers can select from two Master's degrees, the MA and the MMus. These Performance Master's degrees are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc., as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the workload.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, Composer Festivals and the Academy's wide range of competitive prizes and ensemble performances.

Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

The **MMus performance programme** is for students who wish to expand and develop high-level performance opportunities alongside practically-oriented academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations. Students follow elements of the MA programme, and in addition explore their research interests through a research project. The MMus has been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis.

All work is focused directly on your developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations. The MMus programme is taught by a team within the Academy and visiting experts, and all students take part in a weekly workshop session which provides opportunities to explore the implications of the research perspectives in a direct practical context.

Principal Study (MA and MMus)
Learning Outcomes
You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate your own performance.

Assessment
> Final Recital (or equivalent)
> Concerto Assessment (or equivalent)
> Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

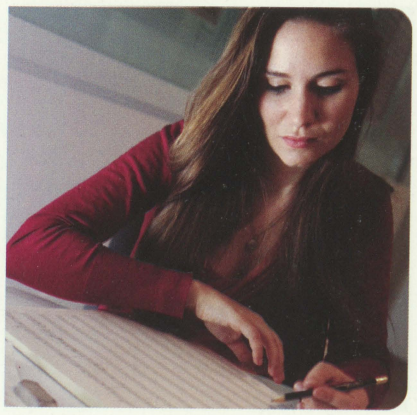
Professional Portfolio (MA and MMus)
Learning Outcomes
You will be equipped to present a portfolio as summary of those aspects of your work while at the Academy that are of most importance for the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts.

All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities for you to extend your professional development in a range of areas.

Project Work (MMus only)
Learning Outcomes
You will have learned to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

Application Procedure

Email registry@ram.ac.uk



Pablo Heras-Casado

Dates for your Diary

1st October 2014
Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

Application deadline for auditions in East Asia. Please also contact the relevant centre (see page 59). Dates for East Asian auditions are subject to confirmation.

1st November 2014
Deadline for Musical Theatre applications.

Early November 2014
Notification of dates for auditions in London in December.

Mid-November 2014
Notification of dates for Musical Theatre auditions.

November 2014
Auditions in Beijing, Guangzhou, Hong Kong, Seoul, Shanghai, Singapore, Taipei and Tokyo.

1st to 12th December 2014
Auditions in London. You should expect to be called on any weekday during this period.

Results from London and East Asia auditions will normally be available in CUKAS by Christmas.

5th January 2015
Application deadline for Conducting and Choral Conducting, and for auditions in North America.

19th January 2015
Application deadline for MPhil.

Late January 2015
Notification of audition times for Conducting, Choral Conducting and North American auditions.

February 2015
Conducting and Choral Conducting auditions in London.

February/March 2015
Auditions in North America.

Week commencing 9th March 2015
Interviews for MPhil.

Application Procedure
See **www.ram.ac.uk/apply** for details.

If you are applying for the MMus programme, you will need to provide written work (as detailed on your department page at www.ram.ac.uk/departments). If the Admissions Board decides that the MMus is not suitable for you, you may be offered a place on the MA (Master of Arts) programme instead.

If you have a disability and require assistance with the application procedure, please contact the Disability Advisor disability@ram.ac.uk or the Admissions Officer, admissions@ram.ac.uk. See page 59 for audition access arrangements.

Open Days
Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see the relevant department's web page from www.ram.ac.uk/departments. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

Deferred Entry
The Academy does not consider applications for deferred entry.

Allocation of teachers and Consultation Lessons
The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this (for contact details, see www.ram.ac.uk/departments).

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. We do, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. ***The Academy's Disability Statement can be viewed at www.ram.ac.uk/disabilities***

Contacts
Head of Academic Administration:
Melanie Mullin BA

Admissions Officer and International Co-ordinator:
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Awards and Registry Administrator:
Daly Sarcos BSc

Registry Services Officers:
Gwenllian Llyr BMus, MMus
Hannah Buswell BMus

Telephone +44 (0)20 7873 7393
Email registry@ram.ac.uk

Entry Qualifications

www.ram.ac.uk/entry-requirements

'Bringing together exceptional young players from leading music schools in New York and London was a great idea... incandescent performance'
New York Times, August 2012

'...the youngsters assembled here weren't exactly novices. Students at London's Royal Academy of Music and New York's Juilliard School, they are on the cusp of the profession. To judge from the verve they showed here, they will be entering at a high level'
The Times, August 2012

Entry Qualifications for Undergraduate Programmes: BMus, Gap Year, Organ Foundation

Minimum Age at Entry
Normally 18 on 1st September preceding the start of the programme.

Entrance Standards
Evidence of professional performing potential in your Principal Study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, consult the syllabuses for Associated Board of the Royal Schools of Music (www.abrsm.org) examinations at Grade 8 and DipABRSM or Trinity/Guildhall (www.trinitycollege.co.uk) examinations at Grade 8 and Associate Diploma (ATCL) level.

There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not your Principal Study, to enable you to improve your general musicianship.

Academic Qualifications for BMus (UK and Ireland)
> England and Wales: Passes in two GCE Advanced-level (A2) or Pre-U certificate examinations, including Music. A pass at 'AS' level counts as half an A-level
> Scotland: B-grade and at least four C-grade passes in Highers, including Music. An A–C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
> Ireland: B-grade and at least four C-grade passes in the Senior Leaving Certificate (Higher Level)

Other Qualifications which are accepted as equivalent to Music A-level:
> A pass in ABRSM Grade 8 (Theory) *plus* a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical), or
> A BTEC National Award in Music

The following will satisfy fully the matriculation requirement:
> BTEC Level 3 extended diploma or National Diploma (three full units in Music at Merit or higher), or
> Access to Higher Education diploma, in Music, or
> International Baccalaureate: the Diploma, including music as a Group 6 subject.

International Academic Qualifications
You may check whether we accept your qualifications by visiting our website at www.ram.ac.uk/entry-requirements, but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must bring original documentation for enrolment.

Entry Qualifications for Postgraduate Programmes
Minimum Age at Entry
Normally 21 on 1st September preceding the start of the programme.

Entrance Standards
Performance level at least equivalent to a recognised music diploma in your Principal Study.

Academic Qualifications
You should normally be completing or have completed a full-time (undergraduate) programme of musical study. To matriculate onto the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil you must possess at least an upper second class honours degree, and it is preferable also to have a Master's degree. For the Professional Diploma or Advanced Diploma (Performance) you should gain a Distinction or equivalent standard in the final recital of your current or recent Level 7 postgraduate study programme.

Other Matriculation Options
If you are a mature candidate or have a non-standard educational background, see www.ram.ac.uk/entry-requirements for alternative assessments (APEL).

Entry Qualifications for Exchange and Year-Abroad
Please refer to 'Year-In Programmes' on page 52.

English Language Requirements for International Students
If English is not your first language, you must demonstrate your language proficiency if required by the Admissions Board.

The Academy will accept either of these two tests:
> International English Language Testing System (IELTS — academic tests)
> The Pearson academic test

Information about test centres can be obtained from www.ielts.org and http://pearsonpte.com

You should take the examination for either IELTS or Pearson soon after accepting a place at the Academy to ensure that your result reaches the Registry by 1st May 2015. Your score must be at least:

	IELTS	Pearson
BMus or PGDip	5.5	51
MA	6.0	58
Professional Diploma	6.0	58
Advanced Diploma	6.5	64
MMus/MPhil	7.0	70

If you are joining Postgraduate Vocal Studies or Opera, you must score at least IELTS 6.0 / Pearson 58 in the Listening and Speaking sections of the test.

If you need a visa to study in the UK, you may also need to meet the UK Visa and Immigration language requirements. See www.ram.ac.uk/study for details.

Fees and Awards

'It was amazing to come to a place where I thought everyone was going to be very snotty and posh — and to find other people of my age who loved singing as well and were normal. It's a brilliant place and I definitely wouldn't be here without it'
Katherine Jenkins television interview with Piers Morgan, October 2009

'Delectably performed... In a piece teeming with delightful ensembles there is good singing all round. Beg for a return — it's sold out'
The Times, November 2011

Application Fees

- Application fee for Musical Theatre (including Musical Direction and Coaching): £74
- Application fee for Conducting and Choral Conducting auditions in London: £100
- Application fee for all other London auditions: £95 (or £110 after the advertised closing date)
- Application fee for auditions in Asia: £95 (or £110 after the advertised closing date)
- Application fee for auditions in North America: £150

If you withdraw before attending the audition, you will not be entitled to a refund. If you apply after the advertised deadline, you must pay the late fee and you may be placed on a waiting list for an audition if the timetable is full. The Academy fee will be refunded if we are unable to offer an audition.

Tuition Fees

For fees for full-time programmes for 2015–16, please see www.ram.ac.uk/fees. Annual fees for 2014–15 are:

	Home/EU	International
BMus	£9,000	£20,100
MA	£10,480	£20,850
MMus	£10,550	£21,000
MMus (Intensive 1-year)	£12,670	£23,275
Professional Diploma	£9,600	£19,600
MPhil/PhD	£5,870	£12,875
Advanced Diploma (Royal Academy Opera)	£17,000	£17,000
Musical Theatre	£14,200	£18,300
Musical Direction	£7,000	£7,000
Year Abroad (pro rata)	£10,480	£10,480
Organ Foundation and Gap Year	£10,400	£20,180

For ELQ (equivalent or lower qualifications) fees, please see www.ram.ac.uk/fees.

Estimated average living costs

£11,500 per academic year.

Scholarships

See www.ram.ac.uk/financial-support

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. The Academy prides itself on being able to accept students purely on the basis of their potential and talent, and will therefore try to help deserving candidates as much as possible. The amount available for scholarships varies from year to year, with some funding coming from the Academy's own endowments and the rest secured through the generosity of individuals, companies, trusts and foundations.

Other Financial Assistance

BMus students on UK or EU fees are additionally eligible to be considered for support through fee waivers: see www.ram.ac.uk/undergraduate-tuition-fees

Each year the Academy offers to international students one Undergraduate and one Postgraduate Associated Board of the Royal Schools of Music Scholarship, covering fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards their study costs through the bursary system. If you are eligible, details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also seek assistance from the Academy's 'Hardship' funds.

Awards and Loans for BMus students from the UK and European Union

Candidates with UK or EU fee status who are applying for the BMus programme should visit www.gov.uk/student-finance to be assessed for a tuition fee loan. UK-fee candidates can also be assessed for maintenance awards. These awards are administered through the Student Loans Company.

Similar arrangements exist for EU (non-UK) students, who can apply for a tuition fees loan through www.gov.uk/student-finance. (Maintenance awards are available only to UK students.)

Payment of Tuition Fees

Most UK and European Union students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at www.ram.ac.uk and at www.ukcisa.org.uk and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April and the balance due by the middle of August.

We recommend that all students plan to find their own funding sources to cover tuition fees and living costs. See www.ram.ac.uk/financial-support for suggestions.

Your Audition

Audition Requirements
Full details appear on the department pages at www.ram.ac.uk/your-audition — please check these regularly. You are welcome to contact the Registry or the department administrator if you have any queries.

The precise format for auditions will vary according to Principal Study. In most cases auditions will last from 20 to 30 minutes. As time is limited, you may be interrupted before you have performed a complete piece. You may be given sight-reading or quick study tests.

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are also asked to bring a short piano piece to demonstrate their level of keyboard skills.

Written paper: all undergraduate candidates auditioning in London take a 50-minute written paper which comprises harmonisation of a short melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

You are advised to bring your own accompanist, but if you cannot do this, the Academy provides accompanists for the London and New York auditions. There is no charge, and you will be allocated a short rehearsal with them in your warm-up time immediately before your audition. We regret we cannot arrange additional rehearsal time before the audition date.

Access Arrangements
Please inform the Registry well in advance if you will have any access requirements when you come for audition in London or New York. This will enable us to discuss your needs and have the appropriate arrangements in place for you.

Notification of Results
The Registry will notify all candidates of the result of their audition through CUKAS as soon as possible. All offers made are conditional upon the candidate achieving the stated educational and language requirements.

International Candidates
If you live in Europe, you must attend the main London auditions in December 2014 (Spring 2015 for Conducting, Choral Conducting or Research degrees). Other international candidates are strongly advised to do likewise (but also see below).

Please see www.ram.ac.uk/apply for full details of all international auditions.

Candidates from North America
If you live in Canada or the USA, you must audition in either London (December 2014, or Spring 2015 for Conducting, Choral Conducting or Research degrees) or North America (February/March 2015, in New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Organ, Harpsichord, Conducting, Choral Conducting, Musical Theatre, Répétiteur or Research degrees. The application deadline to audition in North America is 5th January 2015 and the application fee is £150.

Candidates from East Asia
Auditions take place in Beijing, Guangzhou, Hong Kong, Seoul, Shanghai, Singapore, Taipei and Tokyo. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2014. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Composition, Conducting, Choral Conducting, Musical Theatre or Research degrees. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre: please see www.ram.ac.uk/auditions-in-asia. Enquiries should be directed as follows:

PR China Centre
Professor Su Zhen,
Central Conservatory of Music,
43 Bao Jia Street, Beijing,
PR China 100031
Telephone/Fax +86 10 83511052
Email china.auditions@ram.ac.uk

Hong Kong Centre
Warren Lee
Telephone +852 5181 2108
Email hongkongauditions@ram.ac.uk

Japan Centre
Mrs Yoko Takamoto
65-1-203 Kamimaruko-tenjincho, Nakahara-ku,
Kawasaki-shi, Kanagawa-ken, 211-0007 Japan
Telephone/Fax +81 (0)44 744 1687
Mobile +81 (0)90 3451 5912
Email japan.auditions@ram.ac.uk

Korea Centre
Dr Jae Eun Shin DMA
Email korea.auditions@ram.ac.uk
Telephone +82 (0)10 9334 8749

Singapore Centre
Lim Yean Hwee, Artists Academy
217 East Coast Road #02-01/#02-02
Singapore 428915
Telephone/Fax +65 (0)66591860
Mobile +65 (0) 98456226
Email yh@artists-academy.com.sg

Taiwan Centre
Miss Aki Lin, 8F–1, #181, Chang-an E. Road,
Sec. 2, Taipei, Taiwan ROC
Telephone +886 (0)2 2772 9432
Fax +886 (0)2 2773 8834
Email taiwan.auditions@ram.ac.uk

Video Recordings
If you do not live in Europe, East Asia or North America, the Academy will accept videos (DVD all-region only) for most Principal Studies. All recordings must be received by 1st October 2014 and must be authenticated by a person of authority. You must complete both a CUKAS application and our own DVD form, which is available from admissions@ram.ac.uk. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship.

Visas
If you will need a support letter to help apply for a visa for your audition in London, please contact registry@ram.ac.uk after you have submitted your Academy application.

Credits

HRH The Duchess of Gloucester at an Open Academy event

Carol McCormack (Director of Development)

Patron
Her Majesty The Queen

President
Her Royal Highness
The Duchess of Gloucester GCVO, Hon FRAM

Vice-Presidents
Lord Burns GCB, Hon FRAM
Sir Elton John CBE, Hon RAM
David Josefowitz CBE, Hon FRAM
Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

Honorary Trustee
Lord Armstrong of Ilminster

Members of the Governing Body
Dame Jenny Abramsky DBE
(Chairman)
Lady Sainsbury of Turville CBE, Hon FRAM
(Deputy Chairman)
The Rt Hon Jonathan Sumption OBE, Hon FRAM
(Deputy Chairman)

John Burgess
Robin Butler
Matthew Ferrey Hon FRAM
Lesley Garrett CBE, FRAM
Lady Suzanne Heywood
Professor Roger Parker Hon FRAM
Laurel Powers-Freeling Hon FRAM
Sir Martin Smith Hon FRAM
Professor Sir Richard Trainor FKC
Tony Travis Hon RAM
John Willan BMus, ARAM, FRSA, FCA

Senior Management
Principal:
Prof. Jonathan Freeman-Attwood
BMus, MPhil, Hon RAM, FKC

Deputy Principal:
Mark Racz BA, MFA, Hon RAM, Hon FBC

Deputy Principal
(Programmes and Research):
Timothy Jones MA, DPhil, Hon RAM, LTCL

Director of Development:
Carol McCormack Hon ARAM

Head of Finance:
Judith Barber BSc, CPFA, Hon ARAM

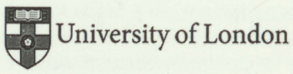
Director of Junior Academy
Howard Ionascu MusB

Senior Administrative Officers
Head of Academic Administration:
Melanie Mullin BA

Marketing and Communications Manager:
Peter Craik Hon ARAM

Estates Manager:
Pete Smith GRSM, LRAM, FRAM

Academic Secretary:
Catherine Jury BA, Hon ARAM



Chancellor of the University of London
Her Royal Highness
The Princess Royal LG, LT, GCVO

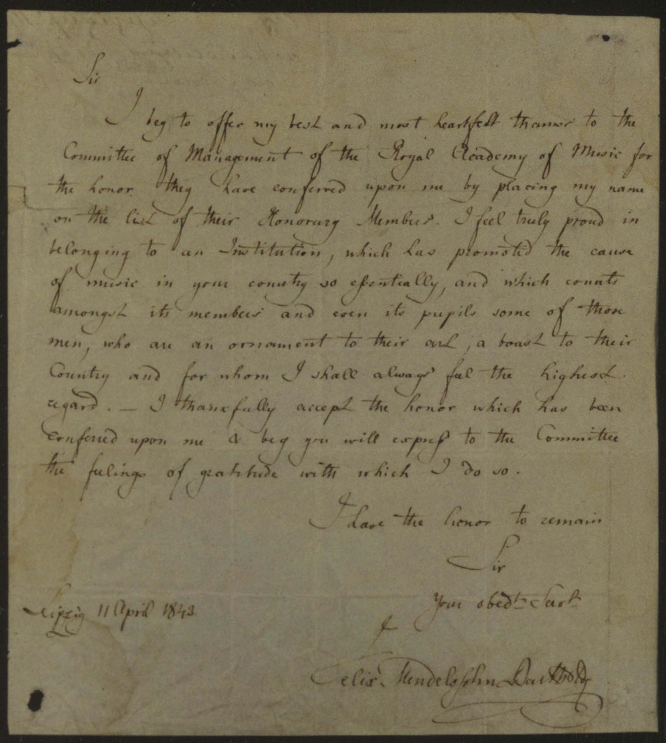
The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over 2,000 courses and unparalleled facilities for advanced research.

Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

Photography by Hana Zushi.

Printed on paper manufactured using 75% recycled fibre (100% de-inked post-consumer waste) at a mill that has achieved the ISO 14001 environmental management standard.

Prospectus design and art direction:
INTRO www.introwebsite.com



Sir

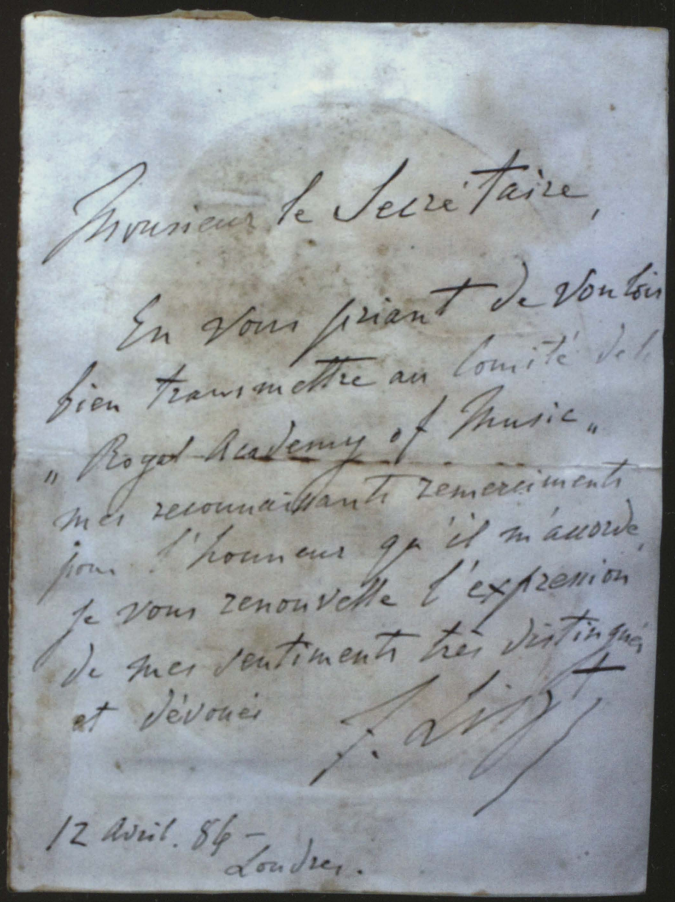
I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution, which has promoted the cause of music in your country so essentially, and which counts amongst its members and even its pupils some of those men, who are an ornament to their art, a toast to their Country and for whom I shall always feel the highest regard. — I thankfully accept the honor which has been conferred upon me & beg you will express to the Committee the feelings of gratitude with which I do so.

I have the honor to remain
Sir
Your obedt. Servt
Felix Mendelssohn Bartholdy

Leipzig 11 April 1843

Letter from Felix Mendelssohn-Bartholdy to the Royal Academy of Music, 11 April 1843. Written from Leipzig.

'Sir, I beg to offer my best and most heartfelt thanks to the Committee of Management of the Royal Academy of Music for the honor [sic] they have conferred upon me by placing my name on the list of their Honorary Members. I feel truly proud in belonging to an Institution which has promoted the cause of music in your country so essentially, and which counts among its members and even its pupils some of those men, who are an ornament to their art, a toast to their country and for whom I shall always feel the highest regard. I thankfully accept the honor which has been conferred upon me and beg you will express to the Committee the feelings of gratitude with which I do so. I have the honor to remain Sir your obedient servant'



Monsieur le Secrétaire,

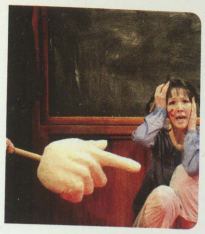
En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciements pour l'honneur qu'il m'accorde, je vous renouvelle l'expression de mes sentiments très distingués et dévoués

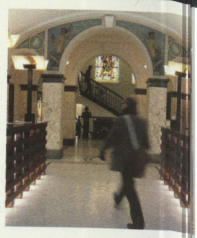
F. Liszt

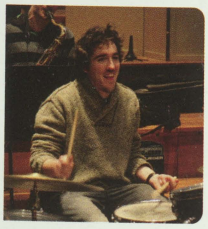
12 Avril. 86 — Londres.

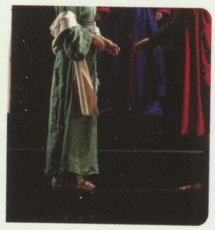
Letter from Franz Liszt to the Royal Academy of Music, 12 April 1886. Written from London.

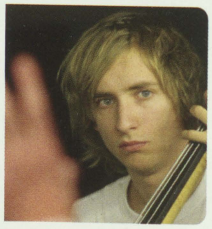
'Monsieur le Secrétaire, En vous priant de vouloir bien transmettre au Comité de la "Royal Academy of Music" mes reconnaissants remerciements pour l'honneur qu'il m'accorde. Je vous renouvelle l'expression de mes sentiments très distingués et dévoués'

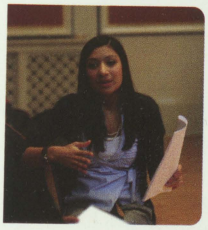


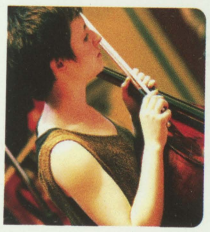
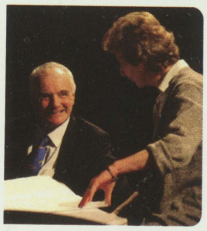
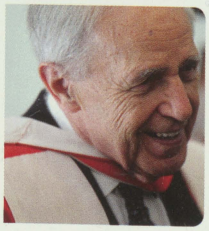










Royal Academy of Music
Marylebone Road, London NW1 5HT
Telephone +44 (0)20 7873 7373
www.ram.ac.uk

Patron: **HM The Queen**
President: **HRH The Duchess of Gloucester**
Principal: **Professor Jonathan Freeman-Attwood**
Registered Charity No. 310007